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NOEL ON BOWIE'S COMEBACK

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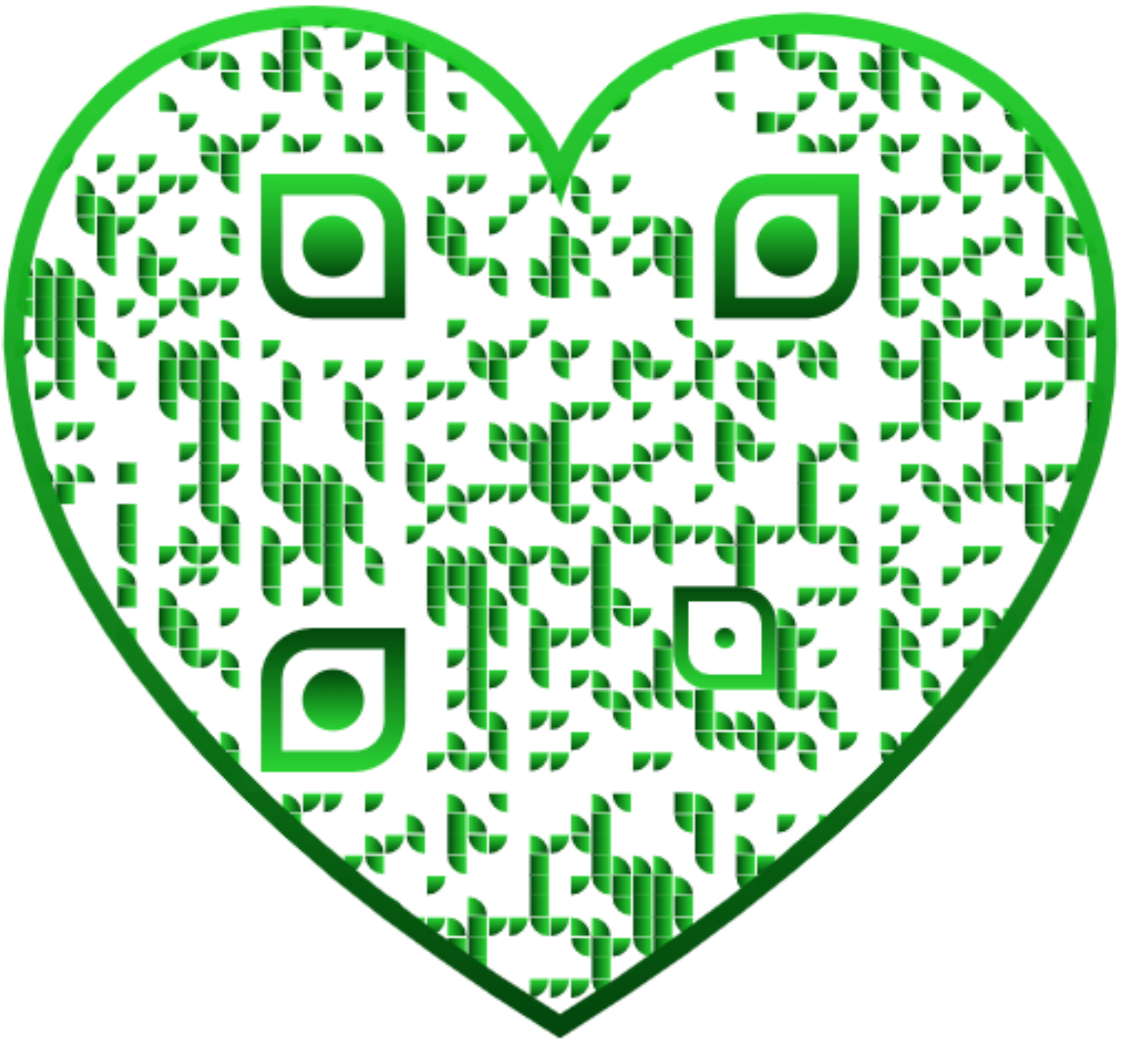

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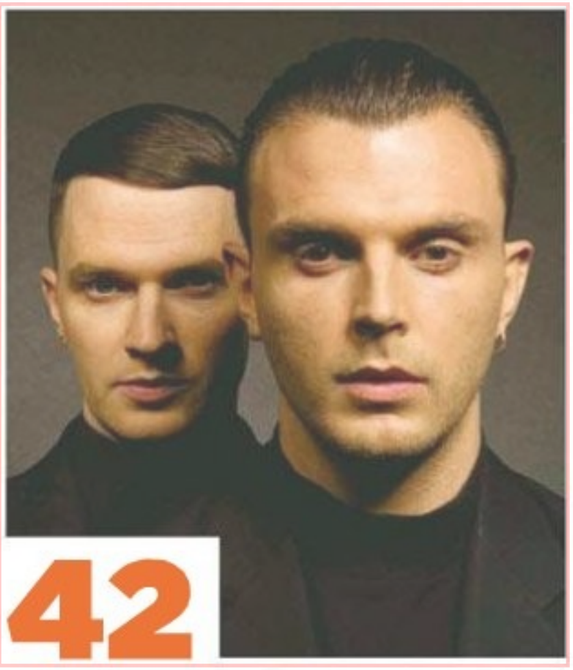

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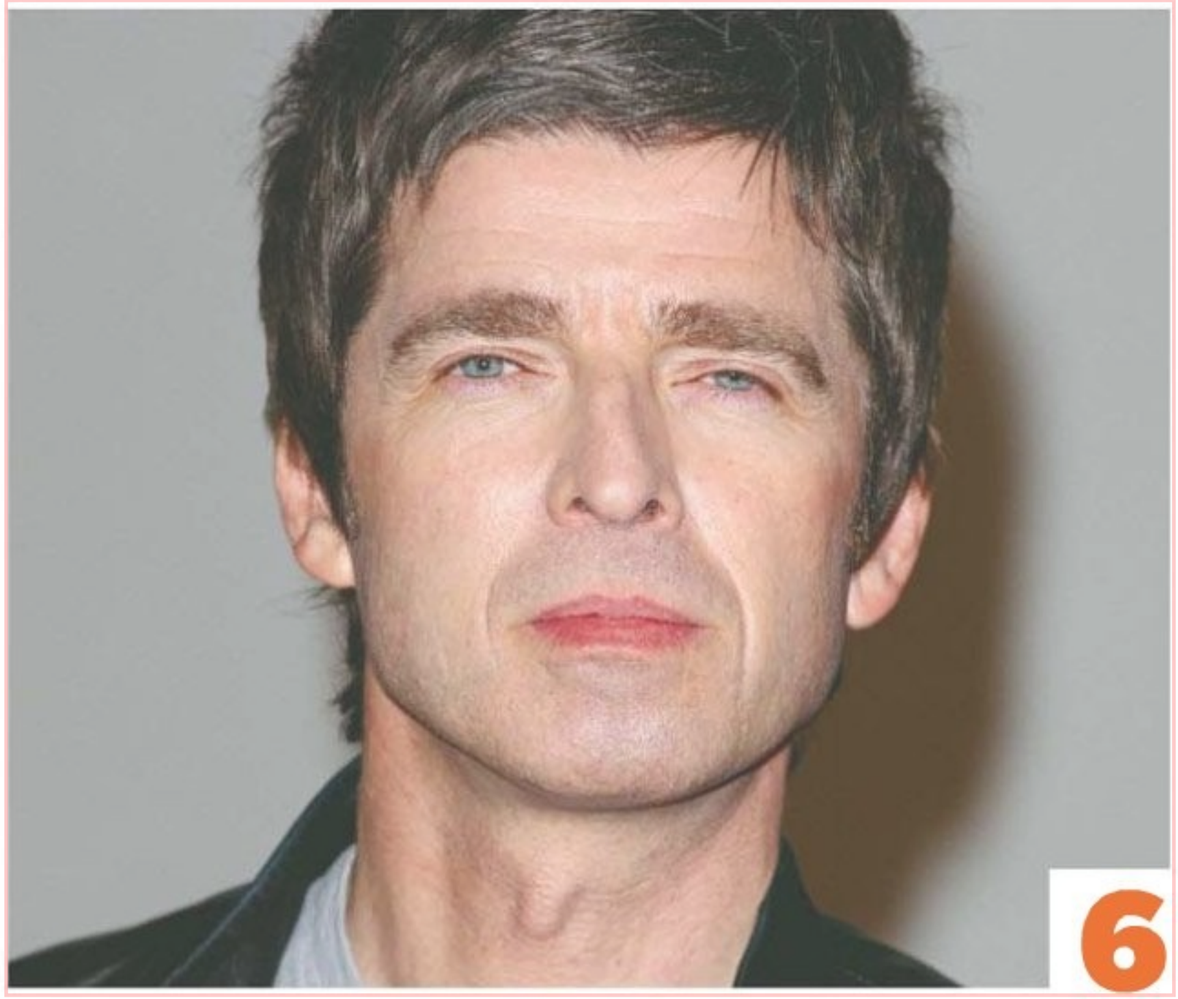
COVER CREDIT: DEAN CHALKLEY



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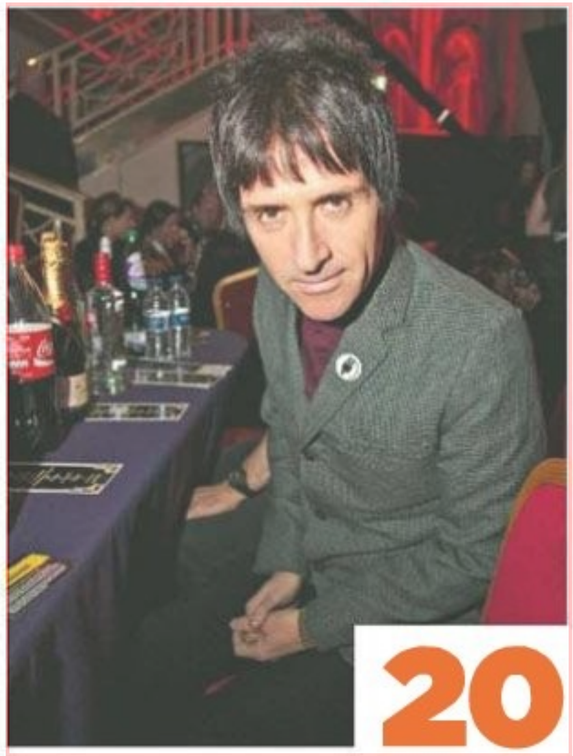

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"WOAH... THAT WAS AMAZING"

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ON REPEAT

THE SOUNDS RATTLING ROUND THE SKULLS OF THE NME STAFF THIS WEEK

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TRACK OF THE WEEK

JAMES BLAKE

Digital Lion

He might briefly have been a laughing stock on the blogosphere for his attack on how dubstep has mutated in the US (he called it "a pissing competition" for a "frat-boy market"), but UK producer James Blake has still had an amazing 12 months. He's had an audience with Kanye West, hung with his idol Joni Mitchell *and* got a girlfriend. The Londoner has also recorded what promises to be a strong follow-up to 2011's self-titled debut; last week at the ICA, the 24-year-old joked his second album 'Overgrown' (out in April) is "much better than the last one". 'Digital Lion' (a title that's a dig at those blogs?) shows Blake's not afraid to mix the different styles of music he's been experimenting with since his student days. A collaboration with Brian Eno, it's inspired in parts by their joint favourite gospel record, 'Peace Be Still'. And it starts slow – real slow – with Blake singing "*digital lion*" over and over. There's a moment's lull where all you hear is a crackle, before a beat throbs, effects patter in and out and the vocals are looped over a deep "*hmmmm hmmmm hmmmm*". Towards the end it really gets going as drumbeats scatter and Blake sings the title again like he's having the best time in a club. Yes, he still looks sad in his pictures, but James Blake isn't just mewing any more. That's a good thing.

Drumbeats scatter and Blake sings like he's having the best time in a club

Siân Rowe, Assistant Reviews Editor

FUCKED UP

21st Century Cling-Ons

This lurches into life like a monster reincarnation of Sinatra at his most whisky-soaked before descending into some seriously heavy guitar work. The perfect accompaniment to shots, smoking and a fight in a dive bar, but ironically less likely to cause a fight than putting some disco on the jukebox.

Kevin EG Perry, Assistant Editor, *NME.COM*

ALUNAGEORGE

Attracting Flies

Pop's slickest duo follow up their dancefloor banger 'White Noise' (recorded with that other duo Disclosure) with another lush and synthy stomper. It's a dose of UK garage bass grooves amid Aluna's delirious vocals that proves once again they're worth every holler of excitement.

Jenny Stevens, Deputy News Editor

BEST COAST

Fear Of My Identity

This is a preview of Best Coast's Record Store Day release, but it only takes a moment of Bethany Cosentino's woahhh-ohhhing garage-pop to take you back to summer 2010 and the much-loved romantic debut 'Crazy For You'. This is a tad more jaded, but still warm and sunny. Things were so simple back then.

Emilie Joy, writer

JOEY BADA$$ FEAT. CHANCE THE RAPPER

Wendy N Becky

Kicking back on a bed of boom-bap and classy saxophone comes Joey Bada$$'s latest cut, an ode to the girls he has loved and left. It is still weird to hear the deep-voiced teenager hark back to an era last in vogue when he was wearing nappies, but this is confident and assured.

David Renshaw, News Reporter

TYLER, THE CREATOR

Treehome

Has the Odd Future rapper been hanging out with Jools Holland? 'Treehome' starts with Tyler on piano and a female vocalist called Coco doing hotel-lobby schmaltz. Thank goodness the foul-mouthed disrupter turns the tables after a couple of minutes and returns to a grumbling, head-nodding beat and clever, quick-fire rhymes.

Lucy Jones, Deputy Editor, *NME.COM*

DIRTY PROJECTORS

There's A Fire

The B-side to a limited tour seven-inch, this finds the Projectors at their most gently playful. It's a rootsy jangle with Dave Longstreth's vocals Paul Simon-warm and wistful over skittery drums and casually flashy guitar licks. If only they were this easygoing more often.

Emily Mackay, writer

FINDLAY

Off And On

A voice snarling with surly blues attitude, fat chuggy riffs and a recent Jake Bugg support slot... this Stockport girl's got what it takes to succeed, and the way she barks towards this ricochet chorus like a one-woman Kills tells you she won't waste her opportunities.

Duncan Gillespie, writer

FATHER SCULPTOR

Lowlands

The lead track from Father Sculptor's debut EP 'Faith & Violence' takes the form of a love letter to a city – possibly their former home of Glasgow or their current stomping ground of Manchester. Wherever it's dedicated to, its sheer, yearning beauty is gloriously dramatic, swooningly hearty and very special.

Rhian Daly, writer

TOM MARTIN

IGGY AZALEA

Work

Telling the story of the model/rapper's fame-seeking move from Australia to Miami at the tender age of 15 (a lot of bloody hard 'Work' apparently), the confusingly named Iggy Azalea shows why she's more Azealia Banks than Iggy Pop on this string-laden rap banger. Is 2013 the year of the female MC?

Dan Stubbs, News Editor

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Bowie got the wrong date for dinner again

"BOWIE'S COMEBACK BLEW MY MIND!" SAYS NOEL GALLAGHER

*As David Bowie's first new album in a decade hits the shelves, NME finds out what **Noel Gallagher** makes of the comeback of the year*

INTERVIEW: MATT WILKINSON PHOTOS: GETTY, ANDREW WHITTON, TOM OXLEY

Noel: a lad quite sane

TALKING HEAD

"I love his comeback single 'cos it's great to hear Bowie's voice singing something new. The more you hear 'Where Are We Now?' the better it gets. The video's mad – like his fucking cat's directed it.

"What it proved to me is that reunions are fucking shite. If you had turned on the news and it had said, 'David Bowie is to do a fucking series of concerts next year,' everyone would have gone, 'Oh great, can't wait, that's it, let's talk about something else.' But we're still talking about that song. New music and records rule, but reunions for gigs are shit, you know?

"The fact he kept his comeback a secret is mindblowing. I mean, what was he doing, writing it under his duvet at night when his missus had gone out? Apparently there were 28 people in the know and they were sworn to secrecy; like even the studio receptionist was given the day off.

"There aren't that many times in your life, particularly in this day and age, where you wake up in the morning and it's already gone off in the middle of the night. My missus was going, 'David Bowie has made a new record, it's just been on the radio,' and I was like, 'Are you sure it's not just fucking 'Ziggy Stardust'?' And now I can't wait to hear the album. I've got a friend of mine who works at his record label in New York. I asked him, 'Is it a bit moody like that single?' He said it's not that moody at all.

"I've been a fan of David Bowie since Morrissey started going on about him. Channel 4 used to do these five-minute profiles about a certain artist. There was one on David Bowie one night and it was the first time I'd ever seen the footage from "'Heroes'", and at that moment it was like, 'Fucking hell, it's unbelievable!'

"He's saying that he'll never tour, but he said he'd never make another fucking record, too. I met his manager, who's a City fan – he said he was his manager anyway – and he was saying, 'Nah, he'll never make another record,' but knowing that he was actually making a record. So I wouldn't be surprised... it's David Bowie, you know what I mean?

"To make an album in secret, evidently it's doable. If he announces he's doing one gig then it's going to be fucking bedlam. Better than Led Zep – he's got more tunes than them.

"He played Manchester's Maine Road back in the day on the Glass Spider Tour – I might have sneaked in for the last 15 minutes but I've not seen him properly.

"I tell you this, though – I'm going to this exhibition at the V&A in a couple of weeks – hope he's there."

"If Bowie does a gig it'll be fucking bedlam. He's got more tunes than Led Zep"

"TV On The Radio? Who the fuck are they?"

At least he hasn't heard 'Little James', eh?

OASIS? NEVER HEARD OF THEM

As Noel waxes lyrical about Bowie, ***Dave Sitek****, the man producing the new album by Liam's Beady Eye, makes a surprising revelation*

"I've never checked out an Oasis record," says Dave Sitek, member of TV On The Radio, producer of acts including Yeah Yeah Yeahs and Foals and former poll-topper in an *NME* Future 50.

"I missed the boat on Oasis. During the '90s I was too busy messing about with drum machines and sounds, so I missed a mountain of music. I can definitely say that, um, the one that goes '*Maybe, you gonna be the one who...*' [er, yep, 'Wonderwall'] is embedded in my head – you couldn't miss that one – but that's all."

Whether he's heard Oasis or not, frontman Liam Gallagher is talking up the new Beady Eye album in his own inimitable style – he was recently filmed telling a teenage fan it sounds "like rock'n'roll, but fired out into space. If you're into drugs you'll like it. It's pretty druggy."

"I've never checked out an Oasis record. I missed the boat on them in the '90s"

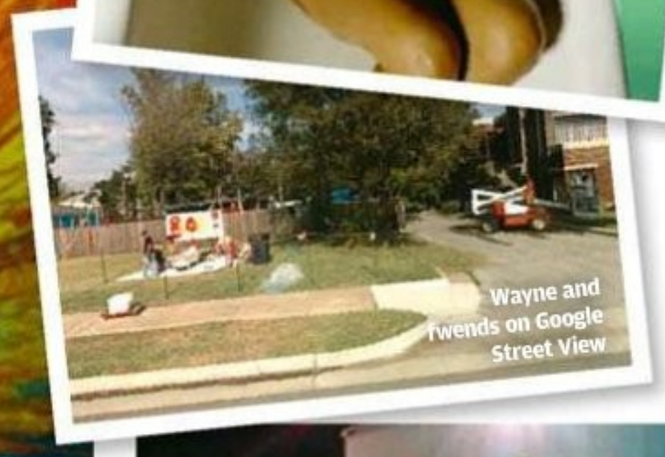
WAYNE'S WORLD

Unpicking the Flaming Lips frontman's maddest moments

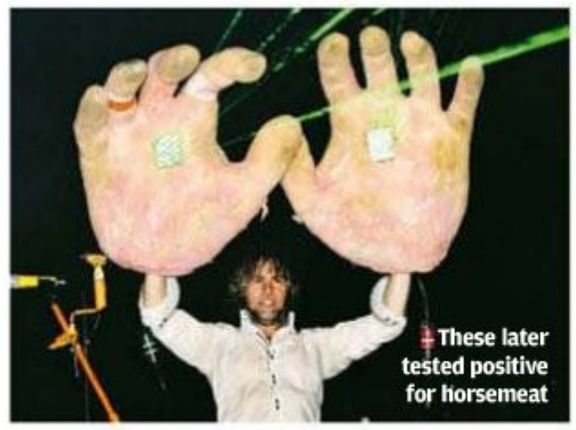
Wayne Coyne lives a life as surreal as any of The Flaming Lips' Technicolor tunes. With the band set to release new album 'The Terror' in April, we caught up with the frontman to find out the truth behind some of his strangest stories.

Wayne can't stop some of his thoughts escaping from his head

Erykah Badu has lost the soap


Wayne and Fwends on Google Street View

"You may now kiss the bride on the Lips"


These later tested positive for horsemeat

GETTING STONED!

WHAT HAPPENED: Rumours abound that The Flaming Lips are to cover The Stone Roses' debut album in full.
WAYNE SEZ: "Yeah, we're almost done! But it's not just The Flaming Lips, it's mostly friends and bands we like. The project is for my own stupid enjoyment. We did it with Pink Floyd's 'The Dark Side Of The Moon', and I just love, love, love that Stone Roses record."

AIRPORT CHAOS!

WHAT HAPPENED: Oklahoma City airport was closed down for an hour because Wayne had a golden hand grenade in his carry-on.
WAYNE SEZ: "A guy gave it to me at a party. I threw it in my bag and forgot about it. The thing is, they know us at Oklahoma airport – there's an etching of The Flaming Lips there – but when something like that goes through the scanner it automatically sends a signal to the Transportation Security Administration. It's a button of bureaucracy that cannot be stopped."

> ***"I'm pegged as a Willy Wonka dude, but I'm not really into candy"***
> WAYNE COYNE

ACID TRIPS!

WHAT HAPPENED: After the airport incident, Wayne offered a special treat to a fan who missed their flight as a result.
WAYNE SEZ: "I offered him the chance to take acid with me and Yoko Ono. He hasn't taken me up on it yet. I didn't really shut down the airport for an hour, you know. More like 20 seconds."

AMATEUR TATTOOS!

WHAT HAPPENED: While collaborating on the album 'The Flaming Lips And Heady Fwends', pop star Ke$ha gave Wayne his first tattoo.
WAYNE SEZ: "She's fun and crazy. When we arrived at her house for our session she brought out her tattoo gun and insisted we all got tattoos. I just got this dumb little face on my toe. The kind of tattoos she has are the mark of someone who truly does enjoy life, and I'm happy to have one."

Makes Creme Eggs look a bit shit, doesn't it

CHOCOLATE ORGANS!

WHAT HAPPENED: The Flaming Lips released a Valentine's Day album inside an anatomically correct chocolate heart (left).
WAYNE SEZ: "I met a woman on a flight who said, 'Hey, you're Wayne from The Flaming Lips. I have a chocolate factory...' I could tell she was fucking insane and obsessed with chocolate, so we made the heart. I'm pegged as a Willy Wonka dude because we did the gummy skull too, but I'm not really into candy."

BATHING IN PUBLIC!

WHAT HAPPENED: Visit Wayne's house on Google Street View. He's in the garden in a metal bathtub below a sign reading 'Blob in the bath'.
WAYNE SEZ: "We didn't arrange that. We were just out there doing our Halloween thing and the Google camera must have gone by. For 'Blob in the bath' we had these bathtubs full of giant water balloons. I put a drill under the bottom of the bath and when kids got close I would turn it on and scare the shit out of them."

WEIRD WEDDINGS!

WHAT HAPPENED: Wayne married a couple onstage at Osheaga Festival in Montreal, blessing them with "the power of The Flaming Lips, the power of the universe, the power of Montreal, and the power of LSD".
WAYNE SEZ: "I've done that quite a few times. A lot of people wanna get married to 'Do You Realize??'."

NUDITY!

WHAT HAPPENED: After falling out over an explicit music video they'd made together, Erykah Badu told Wayne to "kiss my glittery ass".
WAYNE SEZ: "Yeah, I posted a photo of me blowing a kiss back at her. Erykah Badu is badass. I'm not gonna gossip but if you see the video, she's clearly in it, she's clearly naked, she's clearly laughing and having fun. I still believe that she was just trying to get more attention for the video. The more she raged against it being obscene, the more people watched."

LASER HANDS!

WHAT HAPPENED: After performing at Australia's Southbound Festival, Wayne had his big laser hands stolen.
WAYNE SEZ: "We got them back, virtually unharmed. I think the people that stole them did it in good fun. They had probably taken acid or thought, 'We wanna go back to the campsite and turn them on while everybody's tripping.' But they don't really work that way. You need a big power supply to make the lasers work."

To read more from Wayne Coyne on the true meaning of new album 'The Terror', head to NME.COM/blog

WORDS: KEVIN EG PERRY PHOTOS: TOM MARTIN

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NEWS OF THE WEIRD
FROM THE NME NEWSROOM

ROCK OUT WITH YOUR COCK IN
Elton John told Mumford & Sons' 'Country' Winston at the Grammy Awards, "Now would be a bad time to get your cock out," leaving Winston with only a banjo to strum.

A DOG'S LIFE
We've all had songs that won't leave our heads, but spare a thought for Susan Root, who has had '(How Much Is That) Doggie In The Window' going round in her mind thanks to a rare case of tinnitus. The real tragedy, of course, being that she will never find out the price of that damn mutt.

You want to get a new razor, Hammer. You missed a bit

STOP! SLAMMER TIME
MC Hammer was arrested for allegedly obstructing a police officer in California – and the rapper promptly took to Twitter to complain. Perhaps he should be thankful for being recognised at all.

MERSEY CALLING
Clash man Mick Jones has been named an 'Honorary Scouser' by Lord Mayor of Liverpool Cllr Sharon Sullivan. He was spotted heading to a local tanning salon shortly afterwards.

"I thought it was Queen that we owed"

BUCKINGHAM SYNDROME
Muse's Prince's Trust grant means they techically still owe Prince Charles £250. But Prince Charles is used to waiting for what he is due.

SEVEN THINGS YOU NEED TO KNOW ABOUT GLASTONBURY 2013

Can't wait for Glastonbury? Neither can we. So we called organiser Emily Eavis and asked for some secret information to tide us over until June

Who says there's no heavy metal at Glasto, eh Emily?

1 THE LINE-UP IS NEARLY COMPLETE
"I reckon it will be complete by the end of March. We'll announce it in spring, and we've got some amazing acts in store. The rumour mill is at an all-time high and we are very excited."

2 YOUR LAST CHANCE FOR TICKETS IS APRIL 21
"There will be a few thousand tickets available this year. We want the resale to be quick. We don't want people to have to hang about on phone lines for too long."

3 THE PYRAMID STAGE HAS BEEN REMODELLED
"We're talking about some exciting additions for the Pyramid this year. We're going bigger on how it looks and making it a really exciting place to be."

4 THERE'S A NEW DANCE ARENA
"There's a new area called Silver Hayes. I think the Dance Village was a bit dated for what it really is, as there's dance music all over the site. Malcolm, who programmes the area, has completely redone the field and he's got a total cross-section of artists. Nas, Disclosure and AlunaGeorge will play."

AlunaGeorge are playing this year

The Pyramid is to get a new look in 2013

5 THERE'S MORE TO GAWP AT
"We're going big on large-scale art installations. We're talking about a procession of incredible vehicles – a big boat and things like that. We're building a tree in the Park area which people can climb up, and when you get to the top you'll be able to see the leaves change colour and drop off. It'll be amazing."

6 THERE'LL BE EVEN MORE AFTER-HOURS FUN
"This year is all geared towards making it a late-night festival that isn't focused on one particular area. In the past, people all rushed to Shangri-La."

7 AND THERE WILL BE SOME BIG SURPRISES TOO
"We're not going to programme surprise sets in the same way that we have because of the health and safety risk. So they will be real surprises!"

A DAY IN THE LIFE OF **EMILY EAVIS**

Four months before the festival, Emily tells us about daily life down on Worthy Farm

"I GET UP AROUND 6.30am, because I've got a little boy who's a year and a half. When breakfast is out of the way, the festival stuff begins. At the moment there are lots of meetings each day, whether they're about the new position of Arcadia, the Pyramid dressing rooms or the toilets – we're going really big on compost toilets this year. Most of the meetings are held here at the farm. The bigger ones happen at the site office and the rest will be in the kitchen, which has always been the nerve-centre of Glastonbury. There's lots and lots of site building going on at the moment, so I do a lot of flitting about in Land Rovers, looking at site changes and talking about land lay. We're building a viaduct for the top of the farm, which is where the Worthy campers will come over. We've nearly always got the radio on. My husband Nick does the majority of the band bookings, and I'm always walking past where he works and popping my head in to ask what he's listening to. After all the afternoon visits, it's back to the Eavis kitchen for dinner. I live in the farm with my husband and my little boy and my dad lives up the road. He's in and out all the time, but dinner is normally just us. And then it starts again the next day!"

PHOTOSHOT, JENN FIVE, REX, DEAN CHALKLEY, RICHARD JOHNSON

LIGHT FANTASTIC

Gruff Rhys and Boom Bip are back as ***Neon Neon****, with a new album about an obscure Italian communist. It's pop music, but not as we know it*

Neon Neon: Gruff Rhys (left) and Boom Bip

"It's just a pop album," insists a nonchalant Gruff Rhys of Neon Neon's 'Praxis Makes Perfect', due on April 29. "Just one that's full of weird keyboard sounds and happens to be about a little-known Italian publisher and political campaigner from the '60s." He pauses. "Alright, I suppose you'd have to say it's pop taken to the extreme. Extreme pop. Is that a thing?"

It's been a long wait for fans of Neon Neon, the Super Furry Animals frontman's sprawling, '80s electro-influenced collaboration with Los Angeles beatmaker Boom Bip. Like the duo's Mercury Prize-shortlisted debut, 2008's 'Stainless Style', which was inspired by the life of eccentric DeLorean Motor Company founder John DeLorean, 'Praxis Makes Perfect' is a musical biography of an enigmatic 20th century figure. This time, it's Giangiacomo Feltrinelli, a publisher of important literary works, associate of Fidel Castro and founder of left-wing military group GAP.

"Feltrinelli was a colourful character – he was extremely rich but he advocated communism and became an icon of beatnik culture," explains Rhys. "I came across his son's book about him, *Senior Service*, and was drawn in."

Boom Bip, real name Bryan Hollon, was happy to get on board. "Gruff sent me the book with a note that read: 'In case we ever take on another biographical album...'," he remembers. "Giangiacomo was an incredibly driven individual whose passion got him into a lot of trouble." No kidding. Feltrinelli died in mysterious circumstances in 1972, found at the foot of a high-voltage power line pylon near Milan, apparently killed by his own explosives while on a GAP mission. He left a legacy, Rhys says, that resonates today. "He lived in a similar sort of austere time. You look at the banks, at how the wealthy seem to keep all the wealth, and the socialist agenda is definitely relevant again. We don't want to endorse a violent uprising, obviously, but Giangiacomo's ideas and beliefs, they're interesting."

> ***"Some of the songs sound a bit like watered-down Gloria Estefan"***
> GRUFF RHYS

Fittingly for a band whose members live 5,500 miles apart – Rhys in Cardiff and Hollon in California – the pair traversed the globe to make the album, beginning with a trip to Milan to research their subject. There they met the late activist's family, who were surprisingly accommodating, even if Rhys did leave with a head trauma.

"Giangiacomo's wife Inge burst into the room smiling and shouting, 'Who are the rock stars telling the story of my husband?' When Gruff raised his hand she threw a book at him," says Hollon. "Maybe it's a custom," wonders Rhys. From there, the pair decamped to Rome, Los Angeles and Llangattock in Wales to record, picking up guests including 'Stainless Style' alumni Josh Klinghoffer (Red Hot Chili Peppers) and singer-songwriter Cate Le Bon.

"It's his life imagined through the Neon Neon sound," says Rhys. "We're not making period music; it's not very Italian sounding. Some songs sound a bit like watered-down Gloria Estefan." So it's business as usual musically, and thematically, for this unusual group. "There's no manifesto. We didn't even think we'd do a second album," Rhys says. "We just had a lot of fun last time, so once we had a topic we had to get to work on it. Hopefully we'll introduce people to this character and they'll read up on him and think about the current social climate from a different angle." Not bad going for "just a pop album".

BEGINNER'S GUIDE TO GIANGIACOMO FELTRINELLI

by Gruff Rhys

WHO IS HE: A publisher with a sideline in radical left-wing activism, who looked a bit like a moustachioed Bill Murray.
LIVED: Milan, Italy
BORN: June 19, 1926
DIED: March 14, 1972
FAMOUS FOR: Releasing internationally acclaimed books including *Doctor Zhivago* and *Tropic Of Cancer* against the Italian government's wishes, risking prosecution under obscenity laws.
HE WAS A POP-ART CELEBRITY...
"His close relationship with the beatniks in New York led to Andy Warhol doing one of his screen tests on Feltrinelli."
AND CHE GUEVARA'S AVENGER...
"The gun used to kill Colonel Roberto Quintanilla, who was involved in the killing of Che Guevara, was registered in Feltrinelli's name. His life was both glamorous and heavy."
A FREEDOM FIGHTER...
"He enrolled in the Italian Communist Party to fight the invading German army and the last of Mussolini's regime. I'd like to see your average book publisher do that."
HE WAS PUNK, TOO...
"He would smuggle manuscripts out of the Soviet Union, and defied the law to publish Henry Miller's *Tropic Of Cancer*. That's pretty punk."
AND HE KICK-STARTED REVOLUTIONS
"He had letters between Karl Marx and Engels and a first edition of *The Communist Manifesto*, which are both now in the private collection of the Feltrinelli Foundation. The pamphlets and papers he published led to revolutions!"

Feltrinelli (left) plays ball with Fidel Castro

WORDS: AL HORNER PHOTO: WRITER PICTURES

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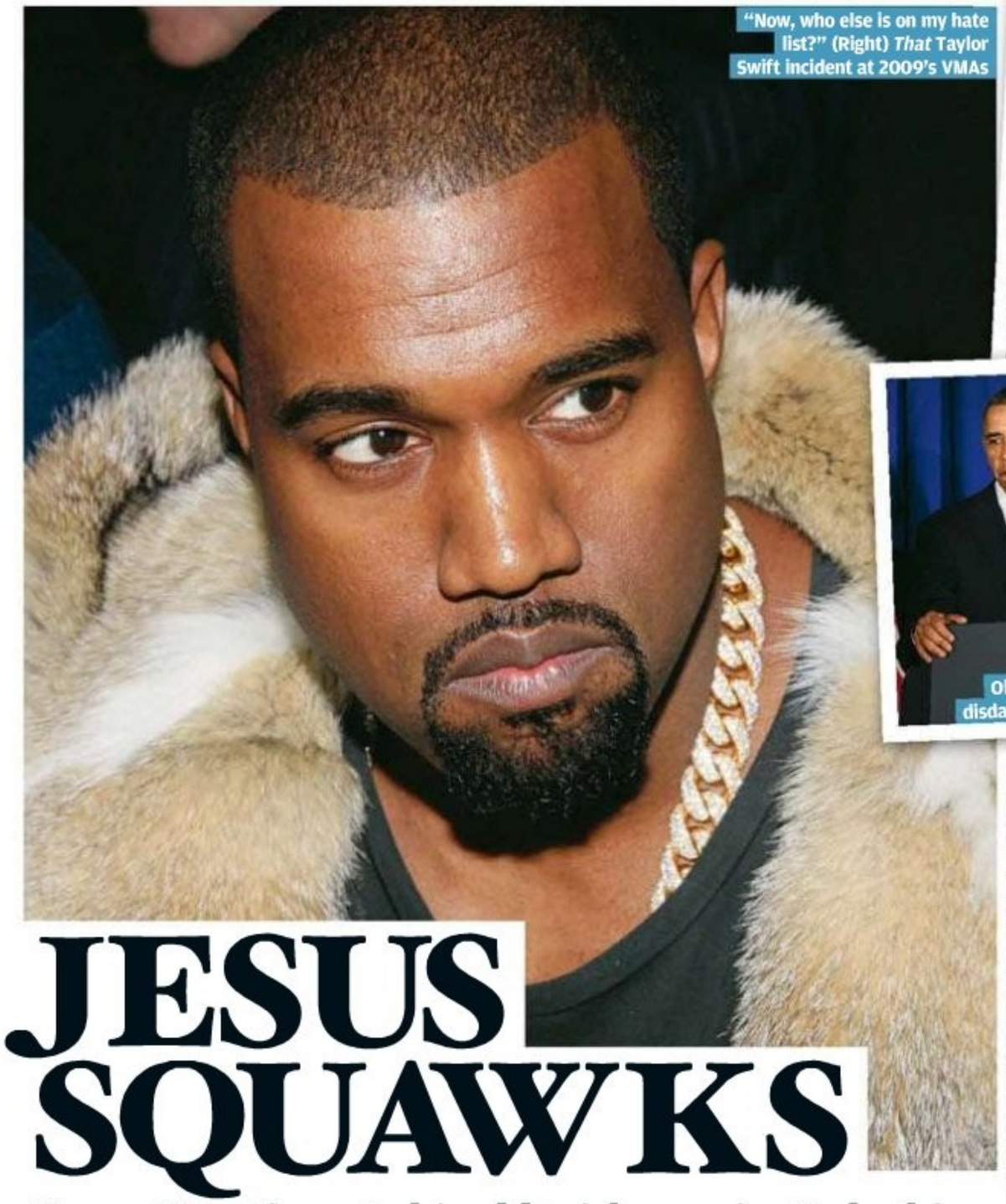

"Now, who else is on my hate list?" (Right) *That* Taylor Swift incident at 2009's VMAs

Obama with a look of disdain for the "jackass"

JESUS SQUAWKS

Kanye West is up to his old tricks again. Only this time it's Timberlake and businessmen in his sights

Recent Kanye West shows have seen the rapper delivering a series of onstage rants, many in a half-rap, half-sung flow. He chilled out at his second Hammersmith Apollo show, stating: "I got shit off my chest last night but I'm feeling good tonight." Then he was back on it the next night in Paris, comparing himself to, er, Picasso, Walt Disney and Steve Jobs. Here are the best of his outbursts.

ON OBAMA CALLING HIM A "JACKASS"

"I don't give a fuck what the president's got to say."

ON BEING YOUR OWN PERSON

"No matter how they try to control you, or the motherfucker next to you tries to peer-pressure you, you can do what you motherfucking want. I am Picasso. I'm Walt Disney. I'm Steve Jobs."

ON THE FAMOUS TAYLOR SWIFT STAGE INVASION

"Everybody thought I was so crazy. Am I the only one who is not crazy?"

ON BUSINESS

"I hate business people. Since when was making art about getting rich?"

ON JAY-Z APPEARING ON JUSTIN TIMBERLAKE'S COMEBACK SINGLE

"I got love for Hov, but I ain't fucking with that 'Suit & Tie'."

ON CORPORATE SPONSORS

"They trying to put their logos on every concert and shit. For the meet and greet, you gotta meet the execs and their daughters. And they'll show you what they just bought her."

ON CORPORATE SPONSORS... AGAIN

"So, you gonna help me put on a better show, corporations? Can you please support me? Please? Me, Kanye West. I swear I'm a nice nigga now. I swear I'll put the pink polo back on. I swear to you. Please. Just for $3million. I need it so bad. I need a pool in my backyard! So I'll tell all my fans your shit is cool. And if they believe in me, then they'll also believe in you. 'Did we get the cheque yet? I gotta call the business manager. Did the corporations send the cheque? What is my public rating? Are people liking me again? Enough to get some money from the corporations? They forgot about the whole Beyoncé thing, right? Cool. Is it OK now?'"

ON THE GRAMMYS

"Remind me again why the Grammys can suck my dick? We need the music business to be evened out and fair. I've never won a Grammy against a white artist. I'm motherfucking Kanye West, we can create a human utopia if we try."

THE NME CHART

1	18	**BASTILLE** 'POMPEII'	*EMI*
2	20	**EVERYTHING EVERYTHING** 'DUET'	*Sony*
3	1	**IMAGINE DRAGONS** 'IT'S TIME'	*Interscope*
4	NEW	**SUEDE** 'IT STARTS AND ENDS WITH YOU'	*Warners*
5	NEW	**TWO DOOR CINEMA CLUB** 'NEXT YEAR'	*Kitsuné*
6	17	**THE 1975** 'CHOCOLATE'	*Dirty Hit*
7	2	**DEPECHE MODE** 'HEAVEN'	*Mute*
8	10	**HAIM** 'DON'T SAVE ME'	*Polydor*
9	11	**HURTS** 'MIRACLE'	*RCA*
10	NEW	**JAKE BUGG** 'SEEN IT ALL'	*Mercury*
11	4	**MUSE** 'SUPREMACY'	*Warners*
12	6	**ALT-J** 'MATILDA'	*Infectious*
13	NEW	**CHAPEL CLUB** 'GOOD TOGETHER'	*Ignition*
14	3	**FOALS** 'MY NUMBER'	*Warners*
15	NEW	**JESSIE WARE** 'IF YOU'RE NEVER GONNA MOVE'	*Island*
16	15	**STEREOPHONICS** 'INDIAN SUMMER'	*Stylus*
17	5	**SWISS LIPS** 'DANZ'	*Epic*
18	19	**BIFFY CLYRO** 'BLACK CHANDELIER'	*14th Floor*
19	7	**THE BLACK KEYS** 'SISTER'	*Nonesuch*
20	8	**THE COURTEENERS** 'LOSE CONTROL'	*Polydor*

NME RADIO Hear the chart rundown first every Monday at 7pm on NME Radio NME.COM/RADIO

The NME Chart is compiled each week by NME Radio and is based on how many times each track has been played on the station over the previous seven days.

PA, GETTY

NME EXTRA WIN A FREE WEEKEND AT LIVERPOOL SOUND CITY

Liverpool Sound City will get this year's festival season off to a cracking start with a line-up including Noah & The Whale, Everything Everything, Enter Shikari, The Walkmen, Melody's Echo Chamber, Swim Deep and a huge list of other amazing acts. The city will be taken over by 360+ artists playing in over 25 venues between May 2-4. And you can be part of the action as Liverpool Sound City are giving one *NME* reader the chance to win a pair of weekend tickets, train travel for two to the festival and a three-night stay at Liverpool's four-star Radisson Hotel. For more information, visit *liverpoolsoundcity.co.uk*

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Liverpool Sound City 2-4 May 2013

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Pieces Of Me
PAUL BANKS

The ex-Interpol man on missing Miami Vice to watch Eric Clapton, learning Aerosmith songs on guitar and rocking out to Michael Jackson

My first album
MICHAEL JACKSON – 'THRILLER'

"Well, 'Beat It' was my jam. I wanted the 'Thriller' album because I was told that song was on it. As a kid I thought that song was the shit, so my parents bought me the cassette with a little Fisher-Price tape player to play the album on. It was probably the beginning of real, good music appreciation for me."

My first gig
ERIC CLAPTON, DETROIT

"My parents are Brits and my dad is a huge Clapton fan, so he took me and my brother to see him play when we were living in Detroit. To be honest, I don't remember the gig that much as I was only about seven or eight years old. I would be lying if I said I loved his solos or whatever, but I do remember coming away thinking I had a very nice time, despite missing *Miami Vice*."

The first song I ever fell in love with
LIVING COLOUR – 'CULT OF PERSONALITY'

"I fucking loved that song. I think I've always loved aggro music ever since I was little. There's just an authenticity with this song. I got it when I was quite young so I was like, 'What the fuck is this on about?' – I had no idea what a 'cult of personality' was. It felt revolutionary because it was the first song I ever heard that sampled a politician's speech. I believe a WWE wrestler [*CM Punk – Ed*] uses it as his entrance theme music now."

The first song I learned to play
AEROSMITH – 'DREAM ON'

"I never bothered to learn any song in its entirety but I started playing guitar because I wanted to learn 'Dream On' by Aerosmith. My dad taught me a version of how to play it and then I got the tablature to pick it up better. I was only interested in playing the opening – y'know, the signature riff – so I basically just learned that part and then played it over and over again. I then got bored of doing that and started writing and playing my own songs."

My favourite lyric
LEONARD COHEN – 'FAMOUS BLUE RAINCOAT'

"You can pretty much pick any lyric from Leonard Cohen's 'Famous Blue Raincoat' and I'd tell you that it is my favourite lyric. I really find it hard to choose one from that song. If I was forced to pick one line, it would be: *'I hear that you're building your little house in the desert/You're living for nothing now, I hope you're keeping some kind of record'.*"

My favourite TV show
ARRESTED DEVELOPMENT

"I absolutely love that show. I'm an old-school fan, I've watched it from the start and I've seen every episode seven times. It's just too good. I don't think it will ever, ever get old. I just love how they set up a joke at the start of an episode and then you see it pay off at the end – it's so clever and hilarious. My favourite character is Gob; he just gets some of the funniest lines on that show. I can't describe how excited I was when I heard they were making a movie. It'll be so great."

My favourite place
NEW YORK

"There are a lot of places in the world that I'm fond of, but there's nowhere that excites me as much as New York City. It's got everything you could ever want. It's a city with such an amazing pulse. I was just

thinking to myself the other day about how long I've lived here – I've stayed here long enough to call myself a citizen of New York. You can't just come here for a day, week, month or even a year and expect to know what it's all about. There's an old saying that it takes 10 years to get your New York passport; well, I've lived here longer than that and only now I can say I know this city."

Clockwise from main: Mr Banks: "Check out my Rolex"; Aerosmith's Steven Tyler; Michael Jackson; the Statue Of Liberty, New York; the Leonard Cohen album that includes Paul's favourite lyric; *Arrested Development*

WORDS: JAMIE CROSSAN PHOTOS: RICHARD JOHNSON, ALAMY, REX FEATURES

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Grace Jones at the NME Awards 2009

Gossip's Beth Ditto at the NME Awards 2007

Florence + The Machine, winner of NME's Best Solo Artist 2012

Nicky Wire of the Manics – winners of the Godlike Genius Award 2008

Noel Gallagher, NME's Godlike Genius 2012

The Foo Fighters' Dave Grohl, NME's Godlike Genius 2011

Pete Doherty, 2009's Best Solo Artist winner

Hole's Courtney Love at the NME Awards, 2010

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson

ABOUT TO BREAK

MØ

One-time Spice Girls obsessive is Denmark's newest pop export

She can laugh about it now, but when Geri Halliwell left the Spice Girls, Karen Marie Ørsted cried for two days straight.

"It made a huge impression on me," says the 23-year-old. "I was seven when I got the first album [1996's 'Spice'] – they spoke to me. Obviously, my music's different to the Spice Girls, but I think that's the most extraordinary thing you can do as a musician, making songs that really *mean* something to people."

It comes naturally to MØ (imagine the sound a Northern Irish cow might make for an idea on pronunciation), who's been wowing *Radar* with her hip-hop and R&B-tinged pop for a while now. Tracks like 'Glass' and 'Pilgrim', just released on Chess Club in the UK, combine the bruised-romantic feel of Lykke Li with Grimes' future-shock production techniques; lyrically, they're concerned with the feeling of being "young, naive, stupid and selfish and not knowing what to do".

Karen grew up in Ubberød, a small town in Denmark, where she knew those feelings well. "I always wanted to see other things, and when you're a teenager those feelings are even more intense, because you're becoming a grown-up and trying to figure out who you want to be. But sometimes you end up doing nothing because you don't know how to take things in hand." When Karen figured it out she started recording as MØ, initially a Peaches-alike electroclash project that featured its author rapping "dirty man shit" over the top.

That was fun for a while – but soon, Karen says, "I realised if I was going to connect with this project I needed to dig a bit deeper." She hooked up with Ronni Vindahl of production team No Wav, and things started to happen. "For a long time there were these 'made' pop stars, you know," says Karen, explaining why her pop comes from such a personal place. "So I think the new thing is fans want real people with edge and flaws. They want the real thing." ***Alex Denney***

NEED TO KNOW

BASED: Copenhagen, Denmark
FOR FANS OF: Grimes, Lana Del Rey
BUY IT NOW: 'Pilgrim' is out now on Chess Club. An album will follow, release date tbc
SEE HER LIVE: She plays Cargo in London on May 14
BELIEVE IT OR NOT: MØ is a big fan of *leverpostej*, a revolting-sounding Danish dish made of pork liver and lard

TOMACE

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BLAENAVON

BUFFALO BAR, LONDON THURSDAY, FEBRUARY 21

RADAR LIVE

Tonight could be the first indicator that we're approaching another year zero. While the '90s are still being plundered for all their baggy gold, and The Libertines and The Strokes have been keeping indie kids in Converse for years, Blaenavon are the first decent band we've seen to unashamedly take cues from this decade's key protagonists. Still so young they have to fit practice around PE class, the trio of 16 and 17-year-olds have spent their formative years not with Oasis or The White Stripes, but Bombay Bicycle Club and The Maccabees. It rings through in the most honest of ways. Blaenavon are not a cut-and-paste rip-off, simply a young band in debt to their record collections.

And like said Bombay Bicycles – who also began their ascent at a terrifyingly early age – the excitement around Blaenavon feels grass-roots and uncynical in a way that only a really young band can be. Tonight, the Buffalo Bar is rammed, and not with your usual quota of A&R men and industry types (although Steve Lamacq is loitering somewhere around the back), but with young fans who know every word of every song. The spiky guitar bounce of 'Into The Night' is greeted with so much enthusiasm it almost turns the place into a moshpit, and as the set nears its close, someone launches themselves off the stage in a ridiculous attempt to crowdsurf. And, though the band draw some obvious comparisons, there's already more than enough personality here to intrigue.

Blaenavon unashamedly take cues from this decade's key musical protagonists

Singer Benjamin Gregory's cracked lilt is reminiscent of Larrikin Love vocalist Ed, but the softly picked introversion of 'Denim Patches' and the effervescent flourish of a chorus on 'Magic Sticky Hand' show there's already a wealth of ideas ripe for the picking. Though it would be a shame to corrupt the scene that the band have cultivated for themselves, it seems obvious that Blaenavon will be thrown into much deeper waters before long. ***Lisa Wright***

BAND CRUSH

Glasvegas' James Allan on his new favourite band

"It's hard to believe Amazing Snakeheads are from Glasgow – at times it sounds like Detroit garage, but at points it's quite intimate, too. It's like this kind of violent '50s music. Sometimes I think I've seen it all when it comes to movies and rock'n'roll and life and all that, and I'm reminded time and time again that I haven't. They were the most recent reminder. They're inspiring, and I hope they get the foot into rock'n'roll that they deserve. It's cinematic, it's hypnotic. They go together perfectly. It's meant to be – it's chemistry."

The Buzz

The rundown of the music and scenes breaking forth from the underground this week

1 WARDELL

With the clock ticking down to their SXSW stint, LA siblings Wardell still have just one track in the public domain. 'Opossum' – recorded under Sasha and Theo Spielberg's former alias Brother/Sister – is as tight as indie-pop debuts come. Sasha's dove-like coos entwine with jangling bells and a soothing wash of reverb-tinted guitar that grows in stature throughout the syrupy, summery, Shins-indebted tune. If Beach House ever traded in their layers of hypnotic synths to moonlight as mischievous, bug-eyed peddlers of sugary verses and ballsy riffs, they'd get along famously with these two. Oh and you might have heard of their dad. He's a film director, apparently...

2 SISTERS

Starting off with the same dark-eyed swing as The Stone Roses' 'I Wanna Be Adored', Sisters' debut song 'Sun Walk' soon reveals bratty riffs and snarky vocals that set them apart from Ian Brown and chums. The combination makes for a thrilling ride, with a video that sees the band rolling home (literally) on the night bus.

3 LIMITED

This lot sound like the Smith Westerns, if the Chicago quartet got into a DeLorean and flew straight into a *Beverly Hills Cop* movie. This is a compliment. Taking influence from Scritti Politti, there's an unashamedly blissful electro-pop element to the New Yorkers' music. Hear their single 'You Must Be Dreaming' on their Bandcamp.

4 THE HICS

Despite an average age of just 18, Pimlico six-piece The Hics have already come to the attention of Radiohead's management company ATC. Latest track 'Cold Air' certainly isn't perfect, but it's sure as hell intriguing. You never know, perhaps a new wave of semi-orchestral indie grandiosity is on the horizon.

5 MENACE BEACH

MB's forthcoming double A-side 'Drop Outs'/'Tastes Like Medicine' offers up two of the sweetest, scuzziest songs of the year so far. With Rob from Pulled Apart By Horses producing, they put the songs together at Abbey Road on the same day Mick Hucknall was re-recording The Beatles' debut album for Radio 2. Guess which sounded better...

BUZZ WORDS: DAN CARSON, ROBBIE WOJCIECHOWSKI, DAVID RENSHAW, JAMIE CARSON PHOTOS: JENN FIVE

Merchandise: "Wanna buy a bridge?"

RADAR EXCLUSIVE!

MERCHANDISE: "WE'RE GONNA TOUR THE WORLD!"

The Florida trio are blasting out of the punk underground with new album 'Totale Nite' and their first ever UK gig. ***Jenny Stevens*** *chats to frontman* ***Carson Cox***

"Look, even talking to *NME* is not something people from my punk scene do. We don't come from a place where people get all that attention and an actual audience," says Merchandise frontman Carson Cox on how his band have become the new saviours of the rock underground. This time last year, the 26-year-old was one of three unknown punks from Tampa, Florida who grabbed hearts and infected minds with their third album, 'Children Of Desire' – six sprawling tracks about love, desire and detachment that meshed the grit'n'guzzle of punk and goth-rock with shoegaze guitar blazes and Cox's Morrissey croon.

Still without a label, manager or even two quid in their pockets, Merchandise's next album 'Totale Nite' is one of the most anticipated of the year, and they've STILL not played a UK gig. "We're not in any way professional," Cox says. "We're not part of that infrastructure of bands that tour. We're not making art for one country. There isn't a specific scene for what we do anywhere." Which makes it all the more exciting that they're going to give the UK a first taste of their live shows on the NME Stage at The Great Escape in Brighton in May.

If last month's new single 'Anxiety's Door' is anything to go by, though, 'Totale Nite' is set to blast Merchandise's twisted pop out of the punk underbelly that spawned it. That tension between sticking to your roots as you explode into the mainstream isn't an easy one – as bands from Nirvana to Milk Music can attest – but it's the concept for the entire record.

"This year, my life's gonna change in a big way," Cox admits. "We've become more popular than I ever expected. And while there's a lot of support, there's also a bit of jealousy and people acting strange. Most of the record is about that uncontrollable anxiety." And it's one of the best panic attacks we've ever heard – epic pop songs and dark anthems that call on their devotion to The Smiths and The Stone Roses, while feeling as experimental as Throbbing Gristle or Can.

> ***"Records shouldn't be perfect. I want the mistakes to stay in"***
>
> CARSON COX

The lyrics on 'Totale Nite' veer through planetary realignment, existential philosophy and a moment, on 'Winter's Dream', where he shoots a former version of himself to death. "That's really just about it being difficult to confide in people," says Cox. "Like, leaving the world, leaving yourself and maybe finding some kind of peace in that." But for all the scatterbrained intellectualism, 'Totale Nite' is still a massive pop record – five epic ballads with enormous choruses, crashing guitar solos, jazz sax interludes and thundering drum solos.

Although self-recorded by the band in Cox's house, they also roped in Pete Kember, aka Sonic Boom, the former Spaceman 3 bandmate of Spiritualized's Jason Pierce. He handled mixing duties to give the record a slicker feel without losing the band's DIY vibe.

The psyched-out sleeve for 'Totale Nite'

"I don't believe records should be made perfect," Cox says. "I want the mistakes to stay in. Lyrically, I guess we're playing with the idea of consciousness. A lot of the production is psyched out, freaky."

Admitting he'd love to cut a record in the UK or Berlin, Cox says he's "already working on the next thing", which is likely to be more "upbeat". "I see it as a challenge to write 10 songs. Like, more what most people would consider an LP," he says. "Then we're gonna tour the goddamn world!" he whoops. So get ready – because Merchandise's twisted anthems won't just grab your ears, they're gonna take your soul too.

'Totale Nite' ~ track by track

WHO ARE YOU?
Carson: "This is a song to the love of my life, I just haven't met her yet. Or maybe I just didn't realise. Maybe she's dead already. It's like singing to a ghost."

ANXIETY'S DOOR
"This is our biggest statement about class struggle. It's a reflection on seeing how my city is – nobody cares about the homeless problem in Tampa Bay even though it's fucking bad."

I'LL BE GONE
"Dave wrote this track when he was about to quit his corporate job in Georgia to come back home to play music. We ripped off some Boyz II Men harmonies at the end of the track too."

TOTALE NITE
"This is about permanent darkness – the idea of your headspace being congested just with madness so you can't think outside of it."

WINTER'S DREAM
"It's a song about leaving the world, leaving yourself and finding some kind of peace to it."

RICHARD JOHNSON

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NME AWARDS 2013: BLOODY MARR-VELLOUS

A former Smith became a god! Ronnie Wood brought the party! Drinks were plentiful! Chaos ensued! In short, this year's ceremony in London was one helluva night...

They came. They won. They ate a fuckload of pizza and drank all the gin. Rock stars, eh? They'll do anything if you ply them with the good stuff. Stuff like Ronnie Wood playing 'How Soon Is Now?' with Johnny Marr. Justin from The Vaccines bringing an actual magician friend along with him. Bobby Gillespie literally *throwing* a blow-up ball we gave him as a present right back in our faces. Graham Coxon chugging away on his electric cigarette. Yannis Philippakis chugging away on actual cigarettes. Jack Whitehall being in the toilet when *Fresh Meat* won an award, so legging it to the stage without washing his hands.

From Biffy Clyro's outrageously loud live show and Palma Violets falling about the place to *The Wire*'s Stringer flippin' Bell wearing a beanie throughout the entire ceremony, last Wednesday's (February 27) NME Awards 2013 ceremony was an orgy of mayhem in the art deco surroundings of The Troxy in London. And the winners? All over the next 20 pages. As this year's Godlike Genius, Johnny Marr, said in his victory speech: "Woah – that was amazing..."

Bobby G gets his rocks off

Theo, looking suave as ever

Stringer's 're-up' is interrupted by Florence

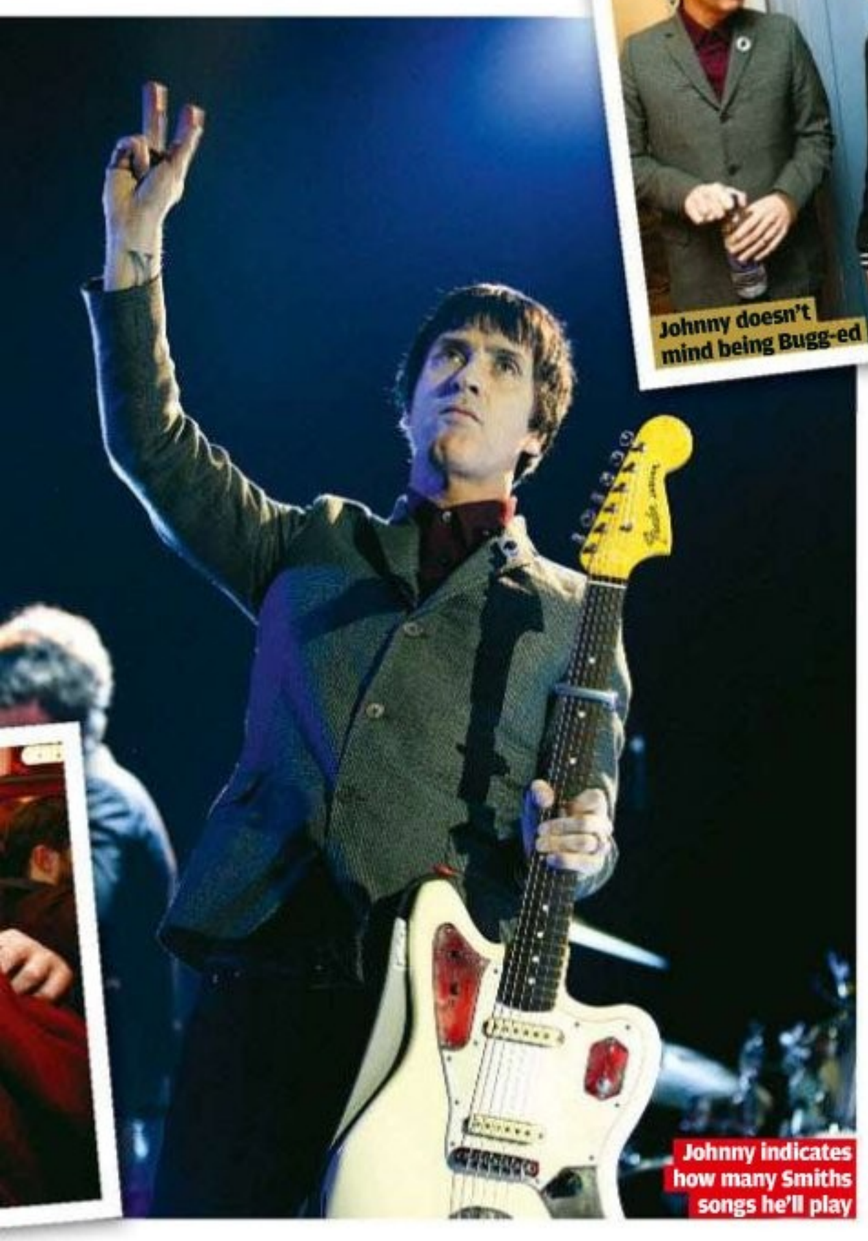
Kane and an able drummer

The two Ronnies – and Brandon

Tribes and Peace make, erm, peace

Palma Violet Sam gets a bit of Peace

Johnny doesn't mind being Bugg-ed



Johnny indicates how many Smiths songs he'll play

Lean times for Deap Vally

One of The Cribs has dropped something

AND THE **WINNERS** ARE...

The top prizes on the night at a glance

BEST BRITISH BAND
Biffy Clyro
SUPPORTED BY SONOS

BEST INTERNATIONAL BAND
The Killers
SUPPORTED BY REKORDERLIG

BEST SOLO ARTIST
Florence Welch

BEST NEW BAND
Palma Violets
SUPPORTED BY SPOTIFY

BEST LIVE BAND
The Rolling Stones

BEST ALBUM
The Maccabees – 'Given To The Wild'
SUPPORTED BY HOXTON GIN

Foals won by a length

BEST TRACK
Foals – 'Inhaler'
SUPPORTED BY BLACKSTAR AMPS

BEST VIDEO
Arctic Monkeys – 'R U Mine?'

BEST FESTIVAL
Reading And Leeds Festivals
SUPPORTED BY FARAH VINTAGE

BEST DANCEFLOOR ANTHEM
Calvin Harris featuring Florence Welch – 'Sweet Nothing'

BEST TV SHOW
Fresh Meat

OUTSTANDING CONTRIBUTION TO MUSIC
The Cribs
SUPPORTED BY TEENAGE CANCER TRUST

The *Fresh Meat* lot: Jack Whitehall is too famous for ties now

WORDS: DAN STUBBS, TOM HOWARD, EMILY MACKAY, BARRY NICOLSON, SIAN ROWE, BEN HEWITT, SAM WOLFSON. PHOTOS: DEAN CHALKLEY, TOM MARTIN, RICHARD JOHNSON, DAN DENNISON, DEREK BREMNER, DAN KENDALL, ANDY WILLSHER

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MEET YOUR HOST

This year's debauchery was chaired by funnyman **Russell Kane** – here are five of his jokes from the night

Russell does his best Emeli Sandé impression

1 "People – let's party and sing ourselves so hoarse that we end up in a Findus crispy cunting pancake."

2 "Let's smash it tonight like Oscar Pistorius at a bathroom door... oh come on, the clues were there – he's got 'pissed' in his name, it was always gonna end with him getting legless and doing shots."

3 "The first award for this evening is Best Solo Artist. Between the ages of 14 and 21 I was the Best Solo Artist I knew."

4 "Let's take a look at our shortlist – featuring Jake Bugg. He looks like he's the result of Liam Gallagher bumming Justin Bieber. Which, ironically, is how Liam is drumming up numbers for his Beady Eye gig tonight."

5 "Thanks there to Foals... fantastic! They might be named after baby stallions, but they've all got horses' cocks. Especially Yannis. His actually drags along the floor."

"Just found this in the bogs... Anyone?"

Biffy Clyro take home FOUR gongs. Oh, wait a minute...

Best British Band SUPPORTED BY SONOS

BIFFY CLYRO

Scots rockers **Biffy Clyro** kick off this year's Awards and take home the biggest gong of the night. And... keep their clothes on!

Ladies and gentleman, please join us in doffing our collective caps to the boys from Biffy Clyro. Not only did they bless the NME Awards with one of the finest opening performances we've seen in yonks with their heaving, heavy double-whammy of 'The Captain' and 'Victory Over The Sun', but they're also the worthy winners of this year's Best British Band trophy after collecting the prize from last year's host, Jack Whitehall. All hail team Biffy...

***NME*: How was kicking off the show?**

Simon Neil: "It was a real honour to be asked to kick off the NME Awards. It's such a prestigious slot to have, and it was great to do it. It will be nice once people have had a few drinks, though..."

Ben Johnston: "Hopefully people will look back at the end of the night and say, 'Shit, we should have listened.'"

And talking of honours – you've won the Best British Band Award! Are you pleased?

Simon: "Again, it's an honour. It's easy to say that awards don't matter, but it sure as hell makes you feel good. Especially against the likes of Foals, Kasabian, Arctic Monkeys and The Cribs... it's real musicians and real bands that have really grafted, and fucking learnt how to do things properly."

> "It's nice to know we didn't fuck anything up last year"
>
> SIMON NEIL

Controversially, 'Opposites' was a double album – does this feel like vindication?

Simon: "It helps you feel that way. I think we'd have felt we did the right thing anyway, but it's certainly nice to know we haven't fucked anything up by making a shit double album."

What's the best use for an NME Award?

Simon: "Well, you just insert it into one of three orifices. Whichever way you swing, just get it in there. Get it in your body somehow."

James: "They make pretty good toilet roll holders as well."

Out of everyone here, who would you like to give an award to?

Simon: "Well there's The Cribs, who are already getting one. And Paul Weller, gentleman of the decade."

Ben: "Simon's in love."

Simon: "I'm totally in love."

How are you planning on out-partying Theo Hutchcraft from Hurts tonight?

Simon: "We'll out-party him when he's

Best International Band SUPPORTED BY REKORDERLIG

THE KILLERS

Las Vegas titans **The Killers** thank NME for kicking off their career and take home yet another middle finger trophy

NME: You guys won Best international Band tonight. You must be pretty pleased!
Brandon Flowers: "I was trying to talk about it onstage, but I don't know if it came across over there – in Las Vegas, you don't just go down to 7-11 and pick up an *NME*. My brother was a seeker of truth, and he's the one who posted *NME* pictures up on his walls, and that set it in my brain. Every major label in America turned us down, then we got a glowing review in *NME* and every single one of those labels offered us a record deal. So I will always be thankful to *NME*."
Ronnie Vannucci: "And those other magazines can lick our boot!"
You've been to so many NME Awards now. What's your favourite memory?
Ronnie: "I only have good memories. Never any bad ones. It's always a party."
What's the best use for an NME Awards trophy, aside from putting it on the mantelpiece?
Ronnie: "Fuck, I don't even know, man. We were talking about how if we won enough, we might build a coffee table with all the middle fingers holding up a plate of glass."
Brandon: "It would be a beautiful coffee table. Once you've earned enough, you build furniture. That's what you do."
Who's the drunkest person you've seen at the Awards this year?
Brandon: "It's still a bit too early on, but Ron may be the drunkest man I've seen so far."
Who in the room tonight would you give an award to, and what for?
Brandon: "It's a big honour just to be here with Johnny Marr. I mean, have you ever heard Electronic? But The Smiths were a staple for so many of us that were in the room tonight. It's incredible, the influence and impact they had."
Johnny's our Godlike Genius tonight. How much would you pay him to reform The Smiths?
Brandon: "You hear about it so often, and I just don't know. I think the rhythm section of The Smiths was fantastic, and it seems far-fetched to try and get those guys all back together again, after the lawsuits and all of that."
And finally, how will you out-party Theo Hutchcraft from Hurts later on?
Ronnie: "We're going to a dark, underground place. With Paul Weller."
Brandon: "We're going to a town called Malice!"

> "We want to build a coffee table with our NME Awards"
> BRANDON FLOWERS

having sex with me as if I'm an Austrian supermodel. That's how you know if we've out-partied Hurts. He's definitely a dapper don, man. He obviously gets the right drugs from the right guys. Maybe we'll walk 10 yards behind him tonight and see if he drops any..."

NME Awards make great hitch-hiking accessories

What Twitter thought

@gggarthfader
"Way to go on the big win for Biffy tonight, they got it right, the best band won. Good on you boys"

@RonaldDavidWood
"Just opened with Biffy Clyro – sounding good live"

@thugcluve
"Think Biffy Clyro fans are to my generation what Thatcher voters were to my Dad's. A silent, provincial majority who crept up on us all"

@thecribs
"'Mon the Biff :)"

DEAN CHALKLEY, ANDY WILLSHER, AMY BRAMMALL, DEREK BREMNER

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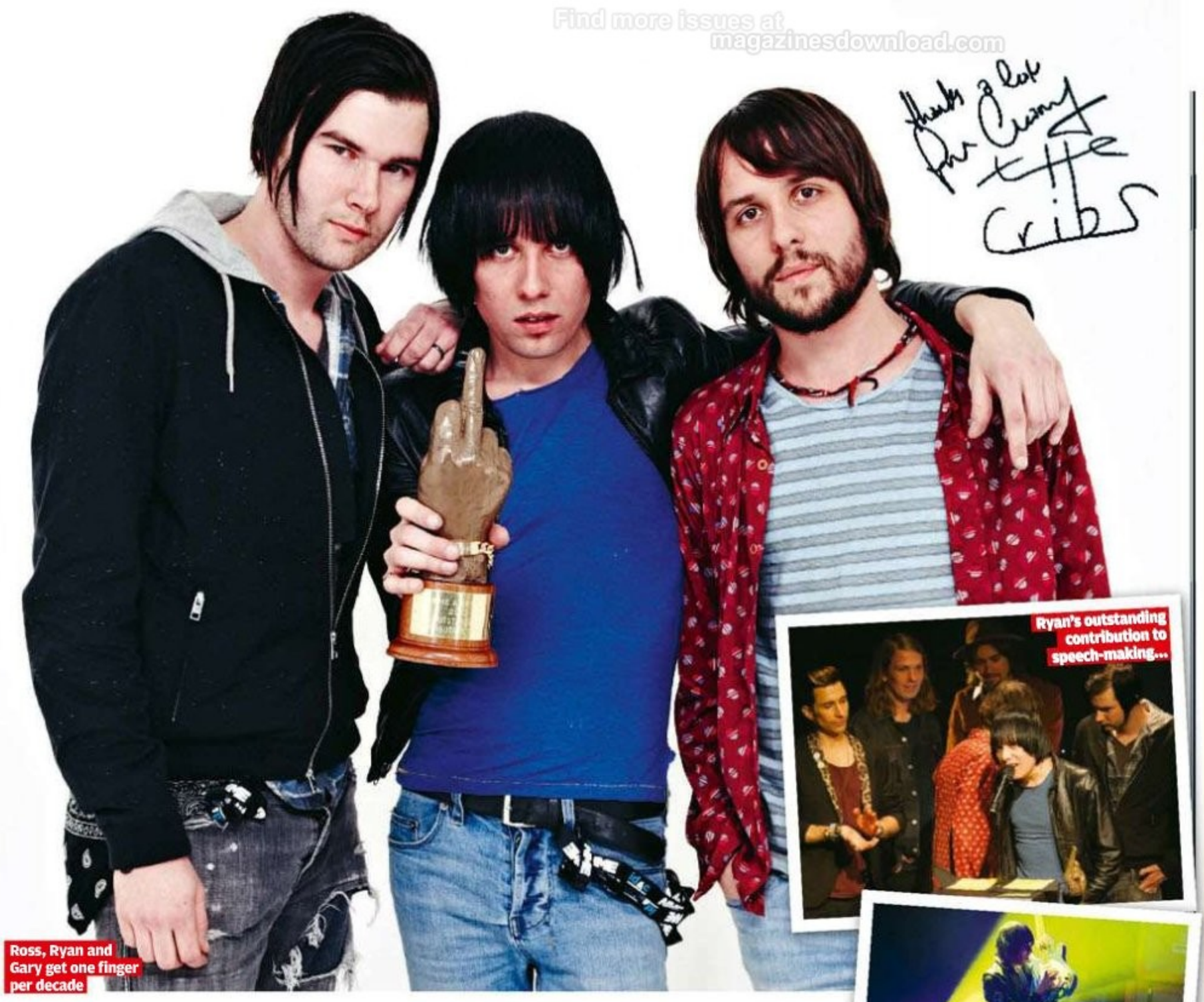

Ross, Ryan and Gary get one finger per decade

Ryan's outstanding contribution to speech-making...

...and his outstanding contribution to looking like Johnny Ramone

Teenage Cancer Trust
Outstanding Contribution To Music

THE CRIBS

Ten years in the making, the Jarmans finally get their NME Award – and celebrate by ripping through 'Mirror Kissers' live

***NME*: You've just won the Teenage Cancer Trust Outstanding Contribution To Music award and played 'Mirror Kissers' live, after *NME* readers voted for you to play it. Having fun?**

Ross: "There was a moment when we came offstage when we realised we'd actually won the award... and I was just really happy. It sounds cheesy, and we're not really into awards, but I don't know how else to explain it. It's still sinking in."

And 'Mirror Kissers'?

Ross: "Playing was really fun. I don't know that we would've chosen 'Mirror Kissers', but the fans wanted it, probably 'cos it's an old one, and it was really good fun to play."

What does the next decade hold for The Cribs?

Gary: "This year, we've put out a compilation record, so we've been looking over old pictures for that and listening to old tapes, doing retrospective interviews... this is the last thing we have in the diary, and it feels like we've put a full stop on the first 10 years."

Who's the drunkest person at the awards tonight?

Ryan: "Jen, my girlfriend, who plays with me in Exclamation Pony. But that's why I like her. I'm not saying she's drunk in a detrimental way."

What's the best use for an NME Award, other than putting it on the mantelpiece?

Ryan: "Ross just converted his downstairs bathroom, and he's thinking it might be a good toilet roll holder. I'm trying to be as flippant as I can, but we've always wanted one of these, so we're all going to squabble about who takes it home."

Who would you give an award to, and why?

Ryan: "We always root for Biffy Clyro. Even though we're up against them for two awards, I'd really like to see them win."

Fans React

Clare, Market Harborough
"They've done five amazing albums, always put on a good show and they're legends."

Jarrod, Cape Town
"Anyone who cares about rock music knows how deserved this is. One of the few current bands that are relevant."

Chrissie, East Sussex
"Even after 10 years and five albums they're still on top form."

How much would you pay Johnny Marr to reform The Smiths?

Gary: "We can't answer that, because we know what the ramifications are. People are always trying to convince him to do it, but it doesn't come down to money at this point. It's just about whether they want to do it or not."

Finally, how will you out-party Theo from Hurts tonight?

Gary: "When Queen got the Outstanding Contribution To Music award at the Brit Awards in 1990, they went to the Groucho Club. We'd never normally do that, but we kind of have to, don't we?"

BIGMOUTHS STRIKE AGAIN

HURTS

Who do you think is the best dressed tonight?

Theo: "Graham Coxon. He lives near where I live in Camden. I always see him and think, 'Fuck, if I see Coxon out today I gotta look better than him.' Also Florence. Just look at her!"

And the worst?

Adam: "We can't answer that."

Why not?

Adam: "Because Ed Sheeran ain't here!"

GABRIEL BRUCE

You look smashing. We're big fans of a patterned shirt.

"I was too, until I came here and saw 50 dickheads in a patterned shirt. We've got to find new ground in men's shirting."

This is your first NME Awards...

"It is, and it's an illustrious crowd. I'm going to be hanging out with Klaxons and Palma Violets and the beautiful young couple, Harry [Kossier, from Peace] and Billie, newly engaged. It's a huge night."

CARL BARAT

You're looking very ornate, Carl.

"Oh thank you, I like to make a bit of an effort. Although I feel this is kind of a dress-down look."

Are you sad you're not going to be onstage tonight?

"Nah, it's nice to just to watch it all go past. It does make me want to hurry up and release a record."

We're only down the road from the Rhythm Factory tonight. Any chance of a lock-in?

"I'm getting on it tonight. It's nice to be only a stone's throw from home."

DEAN CHALKELY, DEREK BREMNER, DAN KENDALL, JENN FIVE

Best New Band SUPPORTED BY SPOTIFY
PALMA VIOLETS

From choosing outfits to (just about) keeping up with their drinking, we were with the Palmas all the way through their first NME Awards. It was an experience...

17.05

SPECIAL DELIVERY!
Fashion gifts arrive from Lacoste as the band convene at the George Tavern round the corner from the Troxy. Suit model Pete Mayhew mentions to Sam Fryar that the label may want them to return a bum bag he wrote "PALMA VIOLETS" on... oh.

19.02

SIGN HERE, PLEASE
"It's at times like this that I'm glad I carry around this laminated postcard of Chilli Jesson's face," we think we hear a fan shout as the band sign autographs on the way in.

19.15

WHO ARE YOU WEARING?
The band rock Marks & Spencer, charity shop chic and clothes stolen from each other's older brothers on the red carpet. "That could be your album cover," laughs a pap.

21.29

AND THEY'VE WON!
A love-in with each other and award rivals Peace soon begins. But Chilli is in the toilets, only alerted to the win by Freddie Vaccine.

21.32

I'D JUST LIKE TO SAY...
Weller presents the award. Drummer Will bellows, "Free Pussy Riot!" Chilli shouts, "Just as long as it was us not Alt-J!"

21.59

KNOCK ON WOOD
They're backstage innocently sticking the award up each other's noses when... it's Ronnie Wood! Bundle time. He seemed into it.

00.13

TAXI FOR ONE?
To the afterparty at the W Hotel! Sam jumps in the cab. Out of shot, Doug from Peace is left stranded, gazing into the middle distance, the awards' first casualty.

04.00

WHOSE ROUND IS IT?
Lots of pink cocktails, shots, dancing to Devo, moves to Fleetwood Mac, middle fingers, falling face-down on sofas and getting stared down by security guards later... time for one more drink?

DAN DENNISON, ANDY WILLSHER, RICHARD JOHNSON, JENN FIVE, DEAN CHALKLEY, AMY BRAMMA

Like two peas in a tailor-made pod

Paul Weller & Miles Kane

THE MOD COUPLE LIVE!

Uniting to play a track from Miles' new album, these two had the sharpest suits and riffs of the evening

NME: So you've just played 'You're Gonna Get It' together. How did it go?
Paul: "I enjoyed it. It was cool. We didn't get long enough though..."
Miles: "Yeah, it's a shame we couldn't have done more really."
Paul: "And we should've won the award too."
Which award?
Paul: "Which one? All of 'em! Best Solo, Best Track, Best Band, Best Female. All of 'em."
Paul, why do you like working with Miles so much?
Paul: "'Cos he's very clean."
You look very clean tonight too. Who are you wearing?
Paul: "I'm wearing my suit. And I put it on myself as well."
Miles, your silver shoes are also pretty amazing...
Miles: "I'm wearing the best shoes in the house tonight. I just saw the shoes and thought they'd go well with me black suit."
What about Palma Violets? (*Palma Violets are currently in the dressing room. Chilli is whacking Sam with their NME Award and they're chucking fags across the room*) They're a bit scruffy don't you think?
Paul: "Those Palma Violets – they're nice boys. A bit dirty but they have clean hearts."
Miles: "Look at 'em. They look like they wash with Andrex Wet Wipes. Well, that's what they told me they do anyway..."

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Who knew? The Child Of Lov is Zlatan Ibrahimovic!

Philip Hall Radar Award

THE CHILD OF LOV

The Dutch enigma bags the newcomer prize – as chosen by NME staff

Matt Wilkinson, *NME*'s New Music Editor: "I first heard The Child Of Lov last May – we were in the midst of all these great guitar bands suddenly coming through and a friend played me around six of his songs that blew me away. Here was an artist who sounded like he came from another planet compared to everyone else. He reminds me a little of early Beck and Prince – and of course Damon Albarn, who's basically mentored him while he's been making his debut album. He's an enigma, too, which is always cool. I'm intrigued to find out what the man himself is all about."

The Child speaks!

***NME*: The Child Of Lov! You are the winner of this year's Philip Hall Radar Award. How does it feel?**
The Child Of Lov: "It's amazing. Especially as I've been staying semi-anonymous. I didn't expect to win."
Tonight's the first time we've ever seen your face properly...
"I've been looking forward to it, actually! [Anonymity] was always meant to be a temporary thing."
What's the best use for an NME Awards trophy?
"I heard that Thom Yorke broke the middle finger off his, and sold it on eBay later. That's pretty good. I'll have to pull another finger off."
Johnny Marr is our Godlike Genius – how much would you pay him to reform The Smiths?
"I'd give him the middle finger that Thom Yorke broke off."

"Is that your Stringer Bell, or are you just pleased to see me?"

Idris presents Flo with Best Solo Artist...

...while Hurts hand over Best Dancefloor Anthem

Best Solo Artist + Best Dancefloor Anthem

FLORENCE WELCH

WHEN FLO MET IDRIS!

Good old **Flo** bagged not one, but two awards. But enough about that, she hasn't watched The Wire. Oh dear...

Two double whammys in two years for Florence Welch, who not only takes home Best Solo Artist but also Best Dancefloor Anthem for 'Sweet Nothing', her collaboration with Calvin Harris. She's joined backstage by the supercool mountain of bobble-hatted aplomb that is Idris Elba, aka *The Wire*'s Stringer Bell, who was delighted to find himself presenting Flo's Best Solo Artist award (his opening onstage gambit? "If you're wondering, 'Does he feel like a dick in that hat?', the answer is no.")

"I was quite nervous and he was really confident and gave me a hug and it was so nice. He's a great guy," says Flo, mid-second hug. "I got really scared and I stood up and I was like 'WOOARGH!' And then I had to do the speech, and it's just so nerve-wracking in that room."

"Wahey, it's all over! Are you staying until the end of the show?" asks Idris.

"Yeah!" laughs Florence. "I didn't know if I would get drunk, but now that I've won Best Dancefloor Anthem, I have to."

Is Florence a fan of *The Wire*, we wonder? "I haven't watched enough of it actually, but I will!" she laughs. "Take your time!" advises Idris. "It takes time to get into." "That's what I've heard, that it's really, really good but you have to really get into it," nods Florence. "I've had my band, on tour – people will come do the show and they'll literally disappear because they want to watch *The Wire*. It's like a real band staple, it goes round the tours."

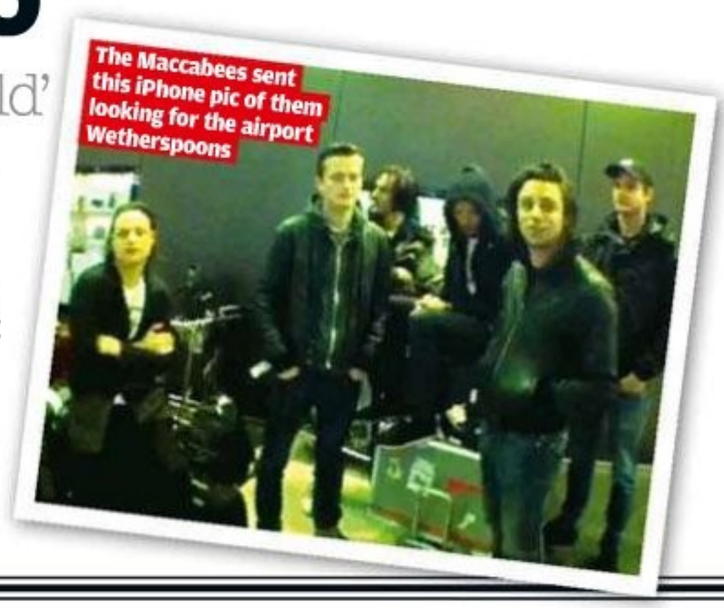
"The thing for me," confides Idris, "is that it means I get free tickets for a lot of shows, so I like that. HIGH FIVE!"

Best Album SUPPORTED BY HOXTON GIN

THE MACCABEES

They won the award for 'Given To The Wild' but got stuck in a snowstorm in Chicago

Never mind 'Given To The Wild', the poor bloody Maccabees were kidnapped by the wilds on Awards night, stranded by a snowstorm on their way back from Mexico. Recent US touring partner Florence Welch stepped up to announce their much-deserved Best Album award, while the band sent a video message via a phone from the floor of Chicago O'Hare International Airport. Said Felix White: "Sorry we can't be there... we're sleeping in the airport, this makes it feel a little bit better. Thanks very, very much – we really appreciate it." That's alright, petal! Treat yourself to some duty free.


The Maccabees sent this iPhone pic of them looking for the airport Wetherspoons

DEAN CHALKLEY, AMY BRAMMALL, ANDY WILLSHER, TOM MARTIN

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Best Music Video
ARCTIC MONKEYS

'R U Mine?' scooped the small-screen honours and it was left to drummer **Matt Helders** to take the credit – mostly for himself

With the rest of the Monkeys AWOL, it was left to the band's resident party animal and mouthpiece, drummer Matt Helders, to collect their award – and present Ronnie Wood with his Best Music Film trophy. He wasn't up for talking much about the new Arctic Monkeys album ("It'll come out before the end of the... DECADE," he said, helpfully) but he was all for singing his own praises...

Matt! Are you amazed to win Best Music Video for such a cheap vid?
"That's the funny thing. We were talking to the guys who directed it the other day [Focus Creeps, see boxout below] and I said we were nominated. They said, 'Thanks, but really you lot filmed it yourselves' – it were me and Al holding the camera. What I'm really saying is it's my idea..."

Does it depict a typical car journey for you, banging on the steering wheel and singing?
"I suppose so, but it was pretty difficult because they wanted me to wear sunglasses and it were dark and I was driving. I probably broke some Californian laws there."

Do you wish you'd got an award for your pornographic turn in 'Suck It And See' instead?
"That deserves it more, effort-wise. Not that it was great effort on my part."

Who are you looking forward to seeing tonight?
"Miles Kane. I haven't seen him for a while and I'm excited. He gets a bit touchy-feely when we see each other. Not in a bad way."

> "Miles Kane gets a bit touchy-feely when we meet"
> MATT HELDERS

Who do you think is the drunkest person in the room?
"No-one drinks a lot these days at these things. Me and Miles maybe."

What will you do with the award?
"Wrap it in bubble wrap – the finger always breaks off. We've had quite a few but we give them away. My mum's got one or two..."

Who would you give an award to?
"I'd give Miles Best Dressed. I'm biased."

What would you pay to get Johnny to reform The Smiths?
"It doesn't need to happen. I'd pay £50 for a ticket, but I'd get on the guestlist."

Finally, how will you out-party Theo from Hurts?
"I don't know if I could..."

The 'R U Mine?' video. Looking cool. As usual

NME Awards have strange hypnotic powers

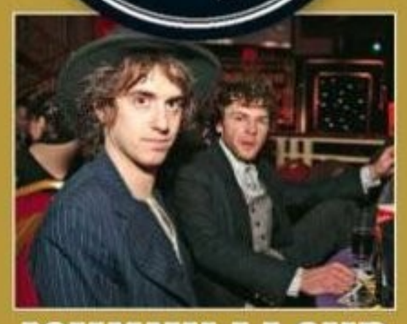
MONKEYS DIRECTOR SPEAKS!

Aaron Brown, half of Focus Creeps, on the video

"'R U MINE?' came out of a getting to know the band as they fell in love with LA. Like a brooding, thumping ball of pomade and treacle rolling down Sunset Boulevard, we watched as they sucked up influences from leather jackets to Lemmy to tacos and sombreros. Their aesthetic transformed and we made a series of videos about that. By the end the best part wasn't all the stuff above, it was the band, their games, their hysterical inside jokes. The video is a celebration of that. The only thing I'm bummed about is that it wasn't nominated for Best Cinematography. I thought Al and Helders did a pretty good job."

DEAN CHALKLEY, JENN FIVE, DAN KENDALL

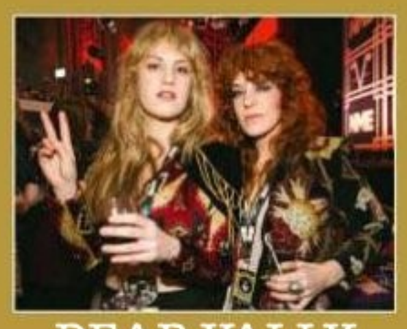
BIGMOUTHS STRIKE AGAIN



JOHNNY LLOYD, TRIBES

Johnny! You're back!
"Yup, we had good fun last year but it was a shambles. I ended up in a load of tabloid papers with Caroline Flack so I wanna avoid that this year and not get as drunk as that."

How will you top it tonight?
"The W Hotel afterparty. That's the one. We only see people at festivals so it's nice to hang out. I'm rooting for The Maccabees. Best British Band. Good album, nice lads."



DEAP VALLY

Ladies, having fun?
Lindsey: "Hell yeah, we're having a great time. I want The Cribs to win everything. And Haim. I hope someone gets naked and runs across the stage."
Julie: "I hope we get a collaboration going with Damon Albarn (*Good luck, he wasn't there – Party Ed*). Any kind of collaboration, although I was thinking music but, you know, I'm open. What I hope DOESN'T happen is that my pants rip open."

TEMPLES

Lads, it's your first NME Awards. How does it feel?
James: "It's exciting. A bit surreal."
Are you representing the psych revival movement tonight?
James: "Part of it, yeah. It's just something we love and it's great there's a lot of psych bands around at the moment getting recognition."
Talk us through your outfits. There's good neckwear going on...
James: "Oh, we just threw it on."
Thomas: "Didn't Oscar Wilde say something like that?"

Ron holds two fingers up to yesterday

Ronnie picks up his (hopefully) non-sticky finger from The Killers

Best Live Band + Best Music Film

THE ROLLING STONES

With two awards to collect and a performance with the Godlike Johnny Marr, **Ronnie Wood** was the busiest man at the awards

NME: You've won two awards! How are you feeling?
"I was hoping for the Best Live Band, which we got. That's the one that really means a lot."

Your band is up against all these young acts. So what are they doing wrong?
"Well, they've got to just stick in there and stay there and keep getting better."

So age is a benefit?
"Yeah, age can be a benefit, but the main thing is all being excited when they get together, like there's nothing else in the world happening. That's why we leave it so long before getting together again – absence makes the heart grow stronger."

Where are the rest of the Stones?
"They're all backstage! They're just too shy to come out and see everyone."

You said the Best Live Band award means the most, but how do you feel about winning Best Music Film for _Crossfire Hurricane_?
"Oh, it does mean a lot as well, yeah. But I regard that film as Part One. There's going to be a Part Two too. Poor old Brett [Morgen, director], most of the stuff was on the editing floor to go through (*the first film only covers the band's history up to 1981 – Movie Ed*). There's still loads to do on the second movie and only a little time to do it in."

"I just got mobbed by Palma Violets. Fantastic!"
RONNIE WOOD

The Killers presented you with the award. Are you a fan of theirs?
"Yeah, of course. I think it's a great compliment that they would do that. And I just got mobbed by Palma Violets, which was fantastic. I love meeting new bands."

The next question is: who's been the drunkest? Palmas?
"DEFINITELY Palma Violets. I'd have associated with them in the good old days."

Could you have out-partied them in your day?
"Depends how long they can stay up – it's still quite early. If they're still standing next week without going to bed then we can meet in the middle."

You went to NME Poll Winners shows back in the '60s. How do these compare?
"Well, I haven't been to one since my group The Birds were going, back in the early '60s. The Stones and The Beatles used to be there and we'd think, 'Wow! We're with the big boys!' I still have that energy and ambition to keep getting better, keep striving."

Anyone you're excited about meeting in the room tonight?
"Well, Johnny Marr. And it's always nice to see Paul Weller. All my mates!"

Who's a better guitarist, you or Keith?
"Ah, I can't answer that. Keith and I just enjoy playing together."

What could you do with the award except put it on your mantelpiece?
"Well, I ain't gonna sit on it, that's for sure!"

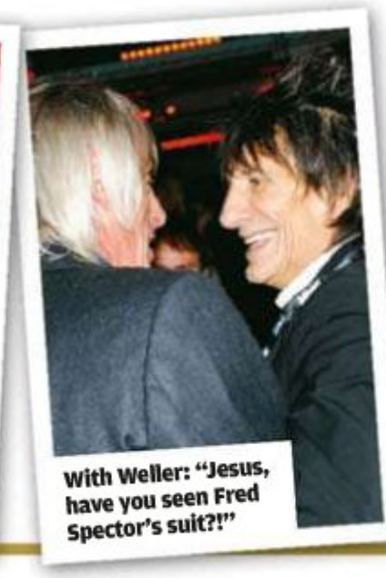
Who would you like to give an award to?
"Johnny – that's why I came. The title is a bit over the top though. I think you should give it to me instead..."

HERE'S RONNIE!

The Rolling Stones guitarist was certainly among friends when he turned up for our awards bash

"Are you Benny Hill? Oh wait a minute, it's Tim Burgess!"

Florence isn't happy that Ronnie picked up two awards too



With Weller: "Jesus, have you seen Fred Spector's suit?!"

DEAN CHALKLEY, AMY BRAMMALL, ANDY WILLSHER

Best Track

SUPPORTED BY BLACKSTAR AMPS

FOALS

CHRIS RAMSEY INTERVIEWS YANNIS!

Foals played 'Inhaler' and won a trophy for it too, from comedian **Chris Ramsey**. We got him to ask the questions...

CHRIS: They told me to ask you five questions. So here we go. Question One. You alright?

YANNIS: "I'm good. You look like I need a drink though."

Haha, *I* look like *you* need a drink?! I think we both need one, mate. So how do you feel about winning Best Track for 'Inhaler', are you over the moon?

"I am. We weren't expecting it and I didn't realise how good the songs we were up against were. So it always feels nice to win."

> "Miles Kane is an inspiration to me. An endless source"
>
> YANNIS PHILIPPAKIS

I love the video for 'Inhaler', too. It's great. What inspired that?

"Most of the people in it are just mates of ours from Oxford – this self-destructive skater crew. We decided to harness their power and arm them with fireworks. We let them loose in an abandoned swimming pool outside our local hospital."

What, so all that graffiti was real?

"Yeah, [the artist] Tinhead painted that in a weekend on a speed bender and it cost us no money whatsoever."

What, you didn't pay for the paint?

"Oh yeah we paid for the paint! And we paid for the speed! But apart from that, we let him loose. I just wanted to have a proper teen rebellion video. Just with kids fucking stuff up."

It was quite grim too. Dark. What's the name 'Inhaler' all about?

"Because Miles Kane is an inspiration to me. An endless source."

Really?

"No. It's 'cos I'm asthmatic (*Yannis opens a bottle of beer with his inhaler*).

Chris helps Yannis with his new inhaler

"This is the 12-inch version, it's called 'Nebuliser'"

Oh, I see. Is Miles Kane asthmatic too?

"I don't know, but he looks it."

No, look, you don't have to use your inhaler. That bottle has a ring-pull on it.

"Oh wow. That should be on *Dragons' Den*."

He gave me £100 once, Theo Paphitis. At a gig once I told him he probably wiped his arse on £50 notes and so he proceeded to throw two of them onstage.

"Are you having a big night tonight, Chris?"

Nah, I'll probably be having a quiet one. You look like you'll be out on the lash.

"What are you talking about? Your pupils are the size of Saturn! You're absolutely mashed!"

Note the invisible Damon and Dave

DEAN CHALKLEY, ANDY WILLSHER, RICHARD JOHNSON

Best Reissue

BLUR

Picking up the award for their box-set '21', **Graham Coxon** and **Alex James** tell us how they created such a beauty

Graham mixes with indie royalty (well, Jordan Howler and Freddie Vaccine)

***NME*: Hello Graham, hello Alex. Congratulations! Is it wonderful to win Best Reissue?**

Alex James: "It is. You always wonder when the last time you get featured in *NME* will be."

> "You wonder when the last time you'll be in NME will be"
>
> ALEX JAMES

Graham Coxon: "Putting it together was a trawling of a weird history. I collected everything from when we started and I had all these cassettes."

Alex: "That cassette of the first rehearsal at the Beat Factory I hadn't heard since... you know, the first rehearsal. You can tell it's Blur."

Is putting together a reissue harder than people realise?

Graham: "To make it interesting, yeah. I didn't want to put together a boring old packaged-up piece of shit and I wanted it to have some kind of depth."

Alex: "So many B-sides turned up that are actually lovely and pertinent now."

Graham: "I listen to a lot of our old stuff, and I love the rare things because you hear the singles such a lot and you play them such a lot and you have to remind yourself that you can make all sorts of different noises as a group. We were never afraid to look or feel foolish."

Who is the drunkest person you've seen in the room tonight?

Alex: "We're in the seats where everyone's cacking it 'cos they have to go up and say 'Thank you'. But my money's on Florence for best fun later."

Who in the room would you give an award to, and why?

Alex: "Um... fuck."

Graham: "Ronnie Wood. I like people who aren't touched by the internet and maintain some mystery, you know. I'd give out Man Of Mystery and Woman Of Mystery awards."

How much would you pay Johnny Marr to reform The Smiths?

Graham: "I wouldn't pay him."

Alex: "It's a shame when things are broken like that. There was a time when I thought Blur were broken like that. So... never say never. It's obviously not a money thing though. Money ain't gonna fix that fucker."

Best TV Show
FRESH MEAT

The student sitcom took the top honours. Its star, **Jack Whitehall**, graciously assesses the defeated competition

Jack with co-stars Greg McHugh and Zawe Ashton

BREAKING BAD
"Well, *Fresh Meat*'s not superior to *Breaking Bad*, to be fair. I've only watched season one but it's one of the best shows on TV, absolutely amazing. I guess *Fresh Meat* is English, and it's on Channel 4, and not enough people have seen *Breaking Bad* to vote for it. *Breaking Bad* is slow, but not as slow as *Mad Men*. I gave up on *Mad Men*. Sorry."

NOEL FIELDING'S LUXURY COMEDY
"I'm a big fan of Noel Fielding. He's great. I only saw one episode of *...Luxury Comedy*, but I very much enjoyed it. Noel's more *NME* than me. He's Noel. He likes music and he's on *Never Mind The Buzzcocks*."

SHERLOCK
"My girlfriend's in that. She gets murdered. *Fresh Meat* is better because there's less Benedict Cumberbatch. I'm less posh than him, he went to Harrow, so I should celebrate him. He's one of the few people that makes me look common."

THE THICK OF IT
"Peter Capaldi is brilliant and Armando Iannucci's a genius. The one show we're better than is *Deal Or No Deal*. Noel Edmonds looks like Mr Tumnus has stumbled through the cupboard of Narnia, but the cupboard he stumbled through belonged to James May."

DOCTOR WHO
"It's silly, isn't it? My girlfriend's in that as well. We have charmingly shit special effects, they're just very subtle. We're not even in Manchester when we record it! It's in a studio. Once, when I had to pretend I had mumps I put loo paper in my mouth. Everyone was tricked."

Jack wasn't that pleased to win the award

Best Festival
SUPPORTED BY FARAH VINTAGE

READING & LEEDS

Who has got the most nuts memories of the fest – the guy who runs it, or the guy who presented the award?

MELVIN BENN
R&L boss

1 "The first time I went to Reading, I didn't bring a tent with me and somehow managed to sleep under the main stage."

2 "Foo Fighters, the first time they played, was one of the most extraordinary nights of my life. We realised what a star Dave Grohl was."

3 "Just thinking about the first time Rage Against The Machine played gives me a shiver. We were bringing people over the barrier at a rate of about 200 a minute."

FRED MACPHERSON
Spector frontman

1 "G-Unit throwing bottles of urine back at the crowd at Reading 2003. They stayed for 10 minutes, so they got paid, and then fucked off."

2 "The White Stripes covering 'Maps' in 2004. An indie wet dream made real. As an impotent man, it's as close as I'll ever come."

3 "Last year our equipment broke. I sang '*Boom boom boom, let me hear you say Spector*' in the style of The Outhere Brothers. The whole crowd went, '*Way oh, way oohhhh*'."

BIGMOUTHS STRIKE AGAIN

ETHAN KATH, CRYSTAL CASTLES

We saw you having a chat with Jamie from Klaxons there, Ethan...
"He was telling me about his new record. It's going to be great."
You've dressed down a bit for tonight's bash...
"I didn't think about it. I don't ever think about it. This is just what I woke up in."
OK, let's say you can decide one award tonight. Who's it going to?
"The Ian Curtis hologram."

FARIS BADWAN, THE HORRORS

Are you taking a break from making your new album to be here?
"We're, er, in the middle of it."
Where are you recording it?
"Horrors studios..."
The one on Shacklewell Lane?
"DON'T GO GIVING AWAY OUR SECRETS!"
What's the vibe of the new album?
"I can't really say yet..."
What *other* albums are you excited about this year?
"David Bowie's new record."

CHARLI XCX

What's the best thing about the NME Awards, Charli?
"Lots of alcohol, that's wonderful. I just came off a flight from LA with loads of screaming children."
Do you think babies should be allowed on flights?
"No, but I think they should be allowed at the NME Awards."
Best alcohol?
"Gin, now Moët. There's loads of it."
Who do you want to win most?
"I hope 'Genesis' wins best video."

DEAN CHALKLEY, ANDY WILLSHER, AMY BRAMMALL, TOM MARTIN

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Everyone's a winner!

Not every guest is lucky enough to bag an award. But never fear! We filled a lucky dip bucket with treats and dished them out to those left empty-handed

MILES KANE: AIR HORN
"An air horn? I'm always horny (*Miles' publicist shouts at him to stop talking*)!"

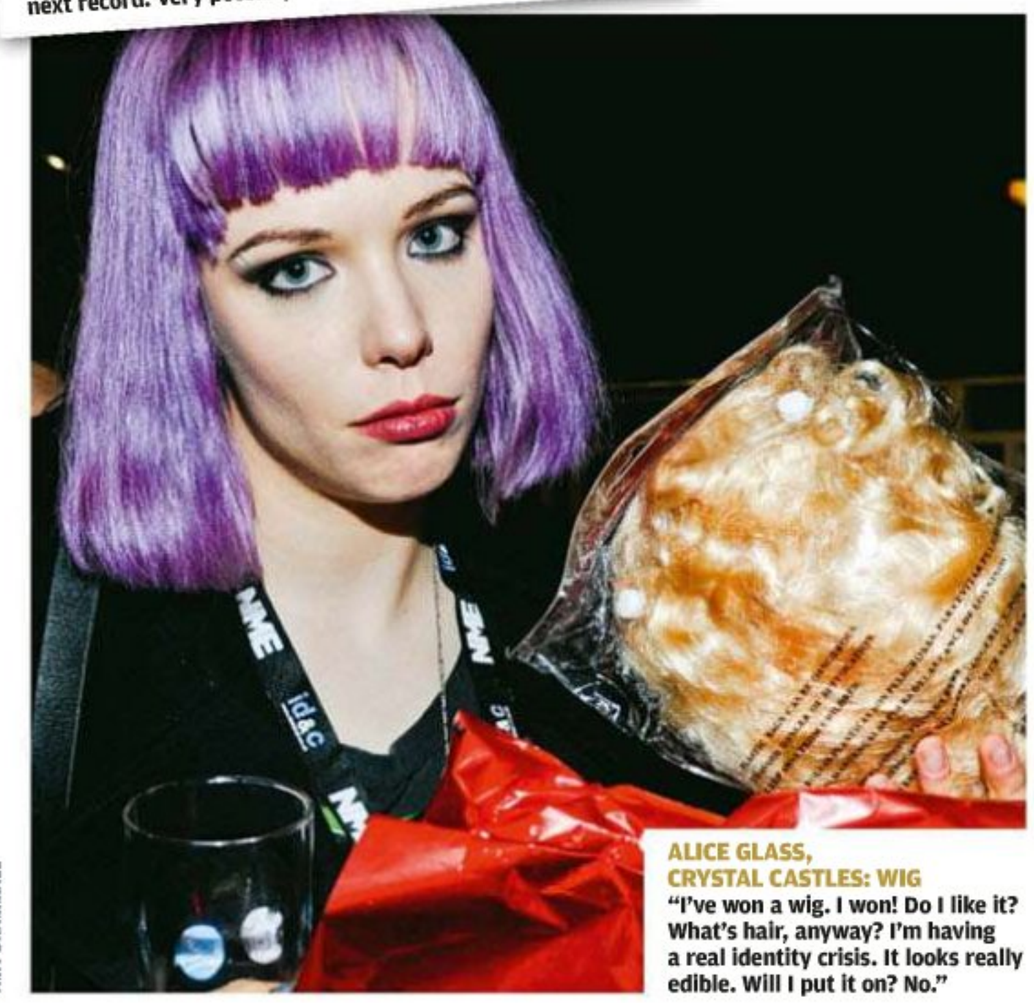
JUSTIN YOUNG, THE VACCINES: *THE LYRICS OF KELE OKEREKE*
"It's hard putting that out there. I wouldn't put a lyric book out there, mine aren't good enough." Brandon Flowers (*joining in*): "I've barely got the guts to put my lyrics on the record."

ROU REYNOLDS, ENTER SHIKARI: VIVA BROTHER ALBUM
"I've won Viva Brother's debut album 'Famous First Words'. It might influence my next record. Very possibly. Uhhh..."

NATHAN STEWART-JARRETT, *UTOPIA* ACTOR: CRAYONS
"I feel a bit overwhelmed with my Crayola crayons. Especially the red one. Maybe I'll draw Jack Whitehall a picture from across the table..."

KATY B: GUITAR TUITION CD
"I'm excited about this Learn Guitar CD. I've got a guitar from when I was six. Maybe I could get it out again. Could I bring guitar music back again? When I learn this KT Tunstall song there's a high chance."

BRETT ANDERSON: LIGHTBULBS
"Very useful. I am a homeowner and I have a stepladder so I can light my house. I feel like a winner! That's a quality present. Is there anything else in there that I can have?"



ALICE GLASS, CRYSTAL CASTLES: WIG
"I've won a wig. I won! Do I like it? What's hair, anyway? I'm having a real identity crisis. It looks really edible. Will I put it on? No."

BOBBY GILLESPIE: INFLATABLE BALL
"What am I doing? Fuck it." *NME*: Do you not want it then? Bobby: "Naaaaah."

TOM SHICKLE, SPECTOR: 'SQUIFFY CLYRO' BEER
"I am humbled and emotional by my Squiffy Clyro Beer. Could we have a Spector beer? Maybe some kind of fortified wine or spirit..."

HARRY KOISSER, PEACE: STEREOPHONICS SINGLE
"It's got a karaoke version. Fucking marvellous! Are they underrated? Nah! I love Welsh people. I'm a Manics fan. Nicky Wire is a very influential guy."

AMY BRAMMALL

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Godlike Genius
JOHNNY MARR

Here's why we bestowed this man with our greatest honour... like you need any more reasons

Hogging the limelight has never been Johnny Marr's style. Even when he's picking up an award that confirms his status as a veritable musical deity, the recipient of this year's Godlike Genius trophy elects to celebrate by playing a short set featuring guest appearances from a Rolling Stone and a Vaccine (see page 40). Still, while he might prefer left-of-stage to centre-stage, there's no escaping the fact that tonight is all about him. Across a career spanning more than 30 years, Marr helped to shape indie with The Smiths, was at the forefront of Madchester with Electronic, confounded expectations with Modest Mouse and became the world's only honorary Jarman brother. And that's before we even get to the countless artists he's guested with, or the rather excellent solo album he's just released. What's more, he's done it all without so much as a bad haircut to blot his copybook. We'd rename next year's award the Marr-like Genius, but really, no-one else would even come close.

> He shaped indie and confounded expectations

FROM GOD TO GOD

Last year's Godlike Genius **Noel Gallagher** pays tribute to Johnny (and asks him about football)

Noel: "Johnny can play those riffs like it's the most natural thing in the world. And it is the most natural thing in the world. With great people it's just in them. Neil Young's got it, Bob Dylan's got it. Keith Richards has got it, and Jimmy Page. Paul Weller's got it and Johnny Marr's got it. He doesn't even grimace when he's playing. He looks like he's riding a bike."

Noel: If Manchester City are having a clearout, who should we get rid of?
Johnny: "Ohhh, I'm gonna be unpopular with somebody. But I'm not crazy about any of the new signings so I'd swap 'em all to get Adam Johnson back and Nigel de Jong. But [departed striker Mario] Balotelli started acting like a dick. And I thought Noel did a really good job in bringing out the person he really was when he interviewed him on the television. I was really impressed with that."

Noel sent a message from his gold castle in the sky

These charming fans

2013 NME Awards attendees unite for our Fannish Inquisition, grilling the Godlike Genius on guitars, pomade, and some band he used to be in

What's your favourite Morrissey lyric?
Brett Anderson, Suede
"It would probably be all of 'Hand In Glove', because it's such a statement of love and friendship and has a sense of going forward. And it has a kind of a genuine spirit about it."

What effects do you use on 'How Soon Is Now?'?
Ronnie Wood
"A Fender tremolo effect as was used by Bo Diddley, and then there's a really paranoid slide figure that goes on the top, which always reminded me of police sirens or some weird wailing in the middle of the night – maybe because I did it in the middle of the night and was paranoid about police sirens (*laughs*). I always wanted to make a record that you knew what it was in the first three seconds and luckily, that song seems to have done it. Ronnie, he's got a few of those himself I think!"

What is the best thing to say to people who incessantly tell you to get your old band(s) back together?
Carl Barât
"My advice to you, Carl, would be to find 876 different versions of saying 'Fuck off' without people actually realising that's what you're saying. And turn it into a sport. See how much fun you can have with it... I feel for you, Carl. I feel your pain."

How soon is now?
Jamie Reynolds, Klaxons
"Been and gone, but so it goes."

Is it true that you gave Noel Gallagher one of the guitars that you wrote your best stuff on and never got it back?
Vicky McClure
"I gave him TWO of the guitars that I wrote my best stuff on and I never got either of them back. When I would see them when he was first starting out, he would take an eternity to tune up. You could go to the bar several times in between their songs, and he'd still be going 'doing doing ding dee dee'... So I said to him, 'Hey, man, you've gotta hurry up with the tuning up – get another guitar!' And he said, 'Well, that's easy for you to say, you're a rock god or whatever, and I'm still on the dole. So fuck off, or give me one!' So... I felt that he'd like this Les Paul that I'd used on 'Panic' and a bunch of things I'd gotten from Pete Townshend. This has become part of rock'n'roll folklore, how we both met on a grassy knoll, under the full moon, at midnight, in our shades, and I passed it to him and said 'Here, young Noel, take this so thou shalt lay down some heavy licks, and write 'Live Forever'. But he fell in love with it, and wrote some songs on it, and it just became his thing then. Shortly after, the band got into some big scrap onstage in Newcastle and his office called me up in a panic. I presumed they thought I'd be upset he'd broken the guitar. Turned out it was to see if I could get him another one. So I gave him the one that I did 'The Queen Is Dead' on. I reckon he owes me a guitar shop now. Or a guitar-shaped swimming pool."

What sort of pomade do you use on your hair?
Yannis Philippakis, Foals
"I went out and I took a little seedling from a plant that was growing through the cracks in the pavement in Rough Trade Records in 1983, a cutting, and I put it in a plant pot in Smith Cottage and I've nurtured it over the years and now it's a mighty, mighty bush that springs forth Indie Rock Juice. Or something like that."

Who would play you and the members of The Smiths in a film?
Sam Fryer, Palma Violets
"What about David Walliams playing Mozzer and Russell Brand playing me?! I think they could capture our essence perfectly. I've no idea about the other two. I'll just say Johnny Depp and Brad Pitt."
***NME*: Could it perhaps be a musical?**
"A musical! Now we're on to something! That would be fabulous. This thing writes itself."

What musical moment in your career are you most proud to have been a part of?
Simon Neil, Biffy Clyro
"One thing was Modest Mouse getting to Number One in America. Because I felt it was a really interesting record (2007's 'We Were Dead Before The Ship Even Sank') and it had some pop appeal in a really eccentric and quite a naughty way. The words were just so bugged out, the fact that it went to Number One in America, which is pretty conservative, felt like a bit of a victory for alternative thinking."

Johnny, when you were designing your signature guitar from Fender, you promised to give me the first finished version of it but it never turned up. Why, Johnny, why?
Ryan Jarman, The Cribs
"DO YOU HEAR THAT, FENDER? I TOLD YOU HE WANTS ONE. I will, I will sort it out. See what it's like being in a band with Ryan? Bloody hell. God! Can you imagine what it's like for Ross and Gary?"

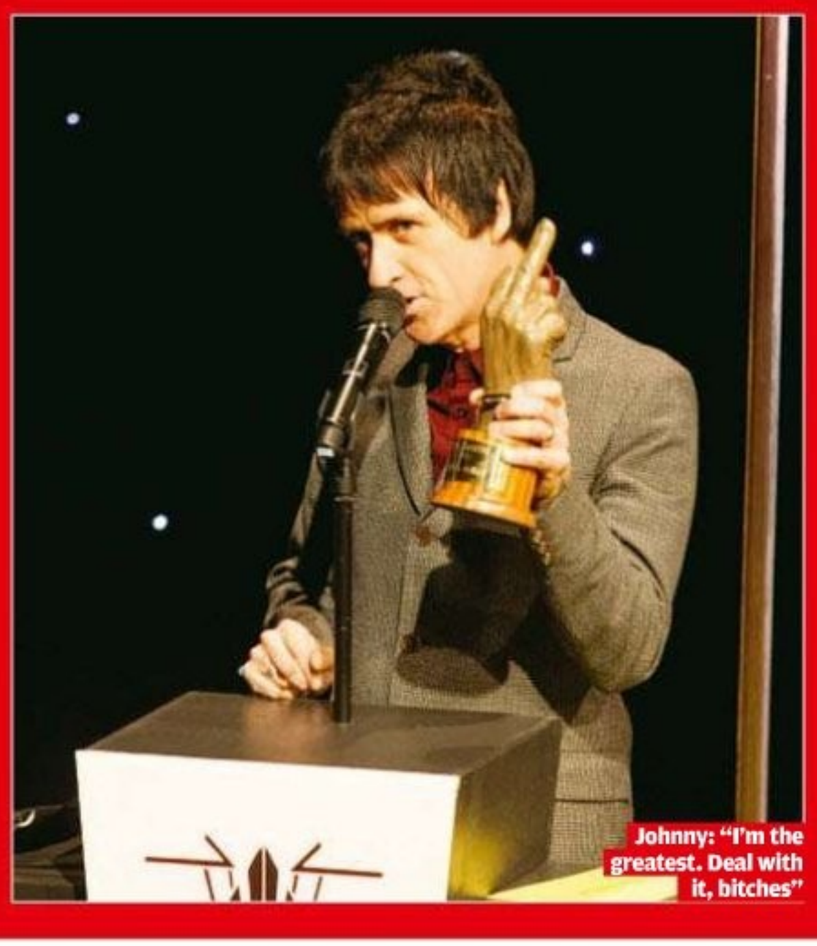
How can we be as cool as you?
Lindsey Troy, Deap Vally
"You need to get thrown out of your house when you're a teenager, thrown out of school when you're a teenager, get beaten up for being cocky, and still come back and be cocky, and then get battle-scarred, but not down. And be happy about it. Easy as that."

Johnny will play guitar with that middle finger later, probably

JOHNNY'S SPEECH IN FULL

Short but sweet, here's how Mr Marr accepted his trophy

"WOAH – THAT was amazing, seeing all that. Thanks very much to everyone who said all of the nice stuff. And thanks very much to *NME*; we go back a very, very long way, you and I. It's been such a special time making all these records. I'll keep it short and sweet, but if I can say something serious: anyone out there who's 15 or 16 and reading the *NME* on the bus, or at college, and who's trying to get a band together – just keep doing it. Don't give up. Because it's the best job in the world. Take it from me – I've been doing it for a long time now. We all know, in here, that it's the best thing and it really matters, so don't ever give up. Thanks very much, I'm very grateful."



Johnny: "I'm the greatest. Deal with it, bitches"

DEAN CHALKLEY, AMY BRAMMALL, DEREK BREMNER, RICHARD JOHNSON, DAN KENDALL, JENN FIVE, TOM MARTIN, DAN DENNISON

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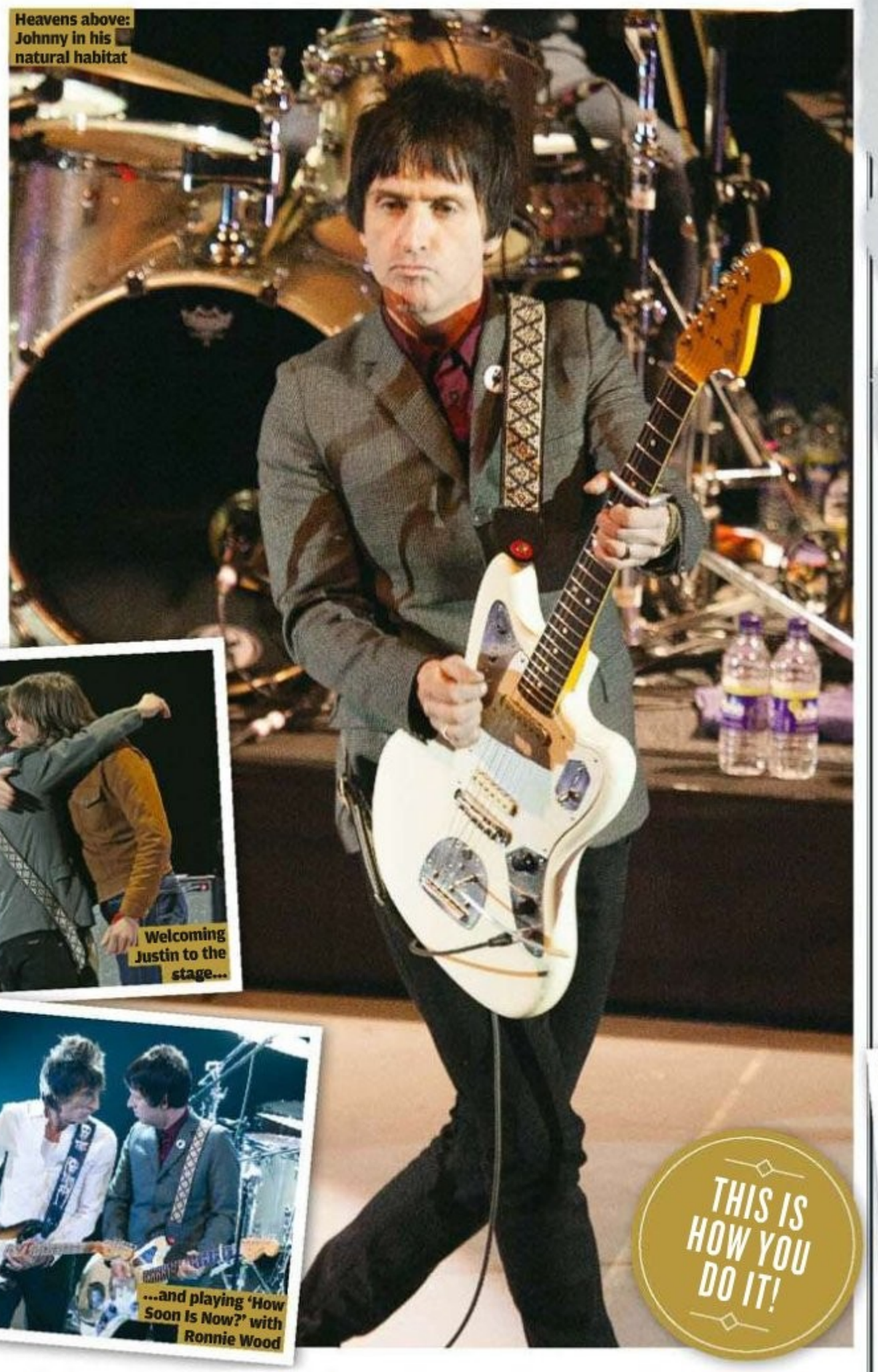

Heavens above: Johnny in his natural habitat

Welcoming Justin to the stage...

...and playing 'How Soon Is Now?' with Ronnie Wood

THIS IS HOW YOU DO IT!

Go Johnny go!

Our **Godlike Genius** finally takes to the stage to prove he deserves the grand title

As if any further proof were required that Johnny Marr is a bona fide Godlike Genius, his closing set was it. His solo material ('Upstarts', 'Sun And Moon') sound stonking; he enlists The Vaccines' frontman Justin Young for a rip-snorting cover of 'I Fought The Law'; he starts the mother of all guitar duels when he and Ronnie Fucking Wood exchange licks during Smiths classic 'How Soon Is Now?'. The best, though, is saved 'til last. "Have we got time for one more?" he asks, before launching into 'There Is A Light That Never Goes Out'. Perfect.

JUSTIN YOUNG

Joined Johnny onstage for a stonking 'I Fought The Law'

"Johnny asked me to do it, and I jumped at the opportunity! He is a hero of mine and taught me that it wasn't what you played, but how much conviction you played it with. I can't think of many other British musicians from the last 30 years that match his talent."

RONNIE WOOD

Traded riffs with Marr on a brilliant version of 'How Soon Is Now'

"Johnny and I used to play 20 years ago in a studio at the bottom of my garden. I didn't realise how big he'd become, but it's great that he's doing so well. What makes him so special is he's always been innovative while keeping an eye on his influences."

Exclamation Pony illustrate mystical mating

Sky Ferreira draws some stuff in the, er, sky

THE GUESTBOOK

Invite bands to awards, get them drunk, put pens in front of them... sit back and watch!

DEREK BREMNER, DAN DENNISON, RICHARD JOHNSON, ANDY WILLSHER

15 things we've learned

If you thought 60 years of awards ceremonies meant we knew all there was to know, think again! Here's this year's lessons...

1 **JUSTIN YOUNG loves street magic. He introduced people to a magician at the afterparty whose skills with cards and glasses were demonic.**

2 LIAM GALLAGHER is not a fan of Idris Elba. He threw a glass of red wine at him but missed and hit *NME* Editor Mike Williams' girlfriend instead.

"Anyone for cognac in the east wing?"

3 **SPECTOR SMUGGLED in cognac and high-strength whisky. Fred was to be seen 'slyly' decanting shots from up his sleeve for Theo Hutchcraft.**

4 JOHNNY MARR is officially The World's Nicest Man. He let *NME*'s Matt Wilkinson play on his white guitar, *and* taught him the proper way to play 'How Soon Is Now?'.

5 **HELL HATH no fury like a OneD fan scorned – shortly after Harry Styles was announced Villian Of The Year, *NME* News Editor Dan Stubbs received this tweet: "Hey im going rip out your intestines and strangle you!! with!! them!!"**

6 CARL BARAT is immune to fear: coming out of the toilet cubicle at the afterparty he insisted on a pre-wash handshake with one hack, declaring, "I'm not scared about bacteria".

7 **THE MACCABEES ain't too big to get starstruck. Having finally escaped the airport which kept them from the ceremony, they made it to an afterparty at The Ivy, where Felix White spotted Liam Gallagher. He quietly slipped in behind Liam at the bar – just as the big man smashed a drink on it in exasperation. Felix slunk away again.**

8 IDRIS ELBA was the most popular man there. A constant stream of people were waiting to shake his hand and ask for photos (which Idris politely declined for reason of being too stoned).

9 **JOHNNY MARR may be a Godlike Genius but his silver nail polish was a bit on the chipped side.**

10 MATT HELDERS' manager does not like being asked about Arctic Monkeys headlining Glastonbury. Our interview was cut short at the mere mention.

11 **THE CRIBS had never won an NME Award before, and now they're not about to mistreat it. Gary chided Ryan for spilling red wine on it.**

12 CRYSTAL CASTLES have gone nice. Alice Glass accidentally thwacked *NME* Deputy Editor Eve Barlow in the room and then... APOLOGISED. Ethan Kath held a bloody door open for someone else.

Biffy look for Dan Martin's 'trophy'

13 **BIFFY CLYRO know where thanks is due. After winning Best British Band they thanked *NME* linchpin Dan Martin from the stage before lifting him above their heads backstage. Someone in their camp isn't so down to earth. We received requests for pictures of dressing rooms to 'OK', a demand that we find them Italian food "in order to perform well" and 48 towels.**

14 JAMIE REYNOLDS needs a rest. He was the last man left at the W Hotel afterparty, sitting in a yoga position on a cushion with tears streaming down his face, whistling to himself brokenly.

15 **AT THE Ivy afterparty, Frank Ocean was milling about with his iPod earbuds round his neck like he'd just come off the Tube.**

Thanks to...

Atif Malik, Pauline Carroll at Foxy Events, Russell Kane, Jen Long, Steve Singh and all at the Troxy, Reality, Jay Merry, Domino's, One Water, Venita di Domenico at Avalon, Andy Prevezer, LD Communications, James Sandom, Locomotion, Silverstream, Louise Stevens, Louise Kovacks, Sherry Daly, Caroline Prothero, Tim Holt and all at Acclaim Food, XL Video, Spotify, Sonos, Blackstar Amps, Farah Vintage, Hoxton Gin, Rekorderlig Cider, Tuborg, ID&C, Teenage Cancer Trust, Matt Askem, Mike Grove, Metropolis, SJM, DF Concerts, Jared Pepall and all the amazing bands and guest presenters.

AND OVER ON NME.COM...

Head to the website now for a gutful more from the Awards

FANCY DIVING into more Awards coverage? Then mosey over to *NME.COM* where you'll find videos of all the speeches, live performances and backstage interviews from the ceremony with the likes of Johnny Marr, Foals, Blur and Biffy. Plus you can browse through hundreds of ace photos we took on the night. It's just like being there! But less beer-stained. NME.COM

Blur's Graham and Alex: the Method acting workshop paid dividends

THE BEST (AND WORST) OF THE REST

Because we didn't quite have time to give out all the trophies on the night

Finally, a British renaissance is under way. After years of sharing the Villain Of The Year award between George W Bush and Justin Bieber, *NME* is proud to announce a homegrown nasty in One Direction's Harry Styles. Harry, your cape and trident await. Hero Of The Year? American President Barack Obama of course! Who tells us he will be filing this middle finger right next to his Nobel Peace Prize. R Kelly fans will be pleased to know that Alana Haim (@babyhaim)'s victory in the Best Twitter category means she'll have to make good on her promise to YouTube a video of her spitting the whole of 'Ignition Remix', while Mike Skinner has done very nicely to take home the Best Book award for *The Story Of The Streets*. For the Musical Event Of The Year, the second-most watched thing in British TV history, Danny Boyle's mind-scrape that was the Olympic opening ceremony. And it seems Muse will take home Best Fan Community whatever happens over the next 30 years. *The Hobbit: An Unexpected Journey* was a solid – some would say stolid – choice over *The Dark Knight Rises*, *Ted* and *Skyfall* for Best Film. Elsewhere, more forward-thinking choices: like Festival No 6, an eccentric *The Prisoner*-inspired art happening in Wales that picked up the Best Small Festival trophy. Finally, beating off a strong field that included Mumford & Sons, Alt-J, Muse, Bieber and Ed Sheeran, One Direction picked up a well-deserved second gong as Worst Band Of The Year. It's basically the people's verdict of that 'services to exports' Brit Award the music biz types had to invent for them the other week.

"Think of the damage I could do with this thumb"

Another award Matt? Yaaawwn

THINGS LEARNED WORDS: EMILY MACKAY PHOTOS: DAN KENDALL, RICHARD JOHNSON, REX, TOM MARTIN, ROSS GILMORE

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REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard

HURTS

EXILE RCA

Hurts ditch the storytelling in favour of songs about The Agony And Ecstasy Of Being Theo Hutchcraft. High drama follows

Choking on your own hubris is the undoing of many a callow rock star, and the backstreets of pop history are littered with second albums from people who booked the dwarves for the aftershow a bit too early. With Hurts it isn't so simple. Their hubris – swollen by private jets and parties round *Transformers* director Michael Bay's place – is their *thing*. It's the reason Theo Hutchcraft and Adam Anderson have became so completely huge in continental Europe, but have never connected so well on home turf, where too many people find that sort of thing vulgar.

Hurts' grandiosity is all the more staggering when you find out about the Manchester studentville that birthed them. But when you've taken an opera singer on tour, coaxed Kylie onto your debut (2010's 'Happiness') for a cameo (on 'Devotion') and have a singer, in Hutchcraft, who channels Freddie Mercury more compellingly than anyone since Freddie himself, there is only one way to go on your second album. And that way is not a pared-down alt.country direction.

'Exile"s opening title track has Theo peering down on the planet beneath him, his own heartbreak turned into apocalyptic thunderbolts: "*We'll say goodbye girl, and watch as the world burns*" he sings, like he's gunning for the next Bond theme. And from here on in, Theo and Adam create a towering, electronic, monolithic sound not unlike Muse's flirtations with funk and electronics on the trio's last album 'The 2nd Law'. At times on this track you can't tell the two bands apart. Hurts may have ditched their touring opera singer, but his spirit lives on.

You do worry that a little something has been lost between Hurts' first and second albums though. Part of what made them so unutterably fantastic was 2010's cinematic second single 'Wonderful Life', and its skill at storytelling – a kind of Tom Petty parable told by the Pet Shop Boys. It's not a route they follow up.

'Exile' is, from boot-tip to quiff, all about The Agony And The Ecstasy Of Being Theo Hutchcraft. But because a grand and fabulous mode of theatre pervades everything about this band, you're often a few degrees off completely connecting. Theo may well have feelings and insecurities just like a real boy, but the character here is more about the high drama of Richard III than the so-humble-he's-basically-a-farmer Guy Garvey. Still, getting frustrated at a Hurts record for being a bit much is like moaning that *Doctor Who* is losing its roots in kitchen-sink reality.

And by hooking their comeback on 'Exile"s lead single 'Miracle', they reminded everyone just how bloody fantastic they were at writing anthemic songs. From its first "*woah-oh-oh*" you know the emphatic chorus "*'Cos I'm looking for a miracle*" is going to be worth the wait. Third track 'Sandman' is also fantastic, a mechanical krautrocky dirge with a pop heart and creepy schoolgirl backing vocals.

Inevitably, it can't continue for 12 songs. At the album's middle point, 'The Road' gets lost in fuzz, 'Cupid' overrun by Bowie-isms and 'Mercy' drowned in orchestral flourishes, none of them quite hitting the money shot. But then something extraordinary happens again, as desolate ballad 'The Crow' pares everything down and achieves something more human. Something a bit, say, Jeff Buckley. Then we're off again, with the baroque 'Somebody To Die For', Theo chewing the scenery like he's been starved for a week: "*I've got nothing left to live for/Got no reason left to die/But when I'm standing in the gallows, I'll be staring at the sky/Because no matter where they take me, in death I will survive*". It doesn't make much sense, but it doesn't matter. As things glide in to land on 'Help', The Agony And The Ecstasy Of Being Theo Hutchcraft doesn't reach a climax. It's a dramatic flourish on a record full of dramatic flourishes, not a conclusion. Christ knows what'll happen in the next part of the Hurts story, but it's safe to say they won't be losing their dwarf deposit. ***Dan Martin***

BEST TRACKS: 'Exile', 'Miracle', 'Sandman'

HOW TO PROMOTE AN ALBUM, THE HURTS WAY

1 An envelope arrives in the *NME* office with a tape player inside, but no tape. There is a mysterious red 'H' painted on it

2 The next week another envelope arrives, this one with a Russian postmark. Inside is a love letter from a Russian lady, and a receipt from a dry-cleaners near the *NME* office

3 We hand in the ticket to the dry-cleaners and receive a jacket with the same mysterious red 'H' on it. Inside the top pocket is a gold cassette

4 Inside the cassette case is a Polaroid of an *NME* writer with the Russian lady, and the date of a Hurts gig at Heaven in London. The cassette has bits of the Hurts album on it

5 Two days before the gig, a Russian doll arrives at the *NME* office. Inside is a necklace. On arriving at the gig, the person wearing the necklace is led into a room with loads of monks chanting

6 Phenomenal

7

ROGER SARGENT

DEVENDRA BANHART

MALA NONESUCH

Once the most exuberantly irritating of alt.folk's raggle-taggle crew, high beard of weird Devendra Banhart has in recent years retreated inward and found a rich heart of darkness. With the overt wackiness refined, his music these days is both eerie and subtle. This album goes back to basics after the wide-ranging full-band effort that was 2009's 'Who Will We Be', and was recorded at Banhart's home with longtime guitarist Noah Georgeson. The record has an intensely intimate, navel-gazing feel, and meanders its way dreamily through Spanish folk, pastichey pop and techno. There's a more deranged, perverse quality than ever to Banhart's soft croon, and when on 'Golden Girl' he purrs "*get on the dancefloor*" over bowed guitar and rattling percussion it sounds less suggestion, more threat. Then there's the album closer 'Taurobolium', which finds him mewling "*I can't keep myself from evil*" in a deeply unsettling fashion. A nightmarish listen, but in a good way. ***Emily Mackay***

6

BEST TRACK: 'Für Hildegard Von Bingen'

THE VIRGINS

STRIKE GENTLY CULT RECORDS

Following their self-titled 2008 debut album, The Virgins swiftly became objects of ridicule for being another bunch of privileged rich kids slumming it in the grubby world of rock'n'roll. Five years later, 'Strike Gently' is out on Julian Casablancas' Cult Records and is a surprisingly dynamic listen, shifting from scuzzy, hungover romps ('Prima Materia') to soft, romantic croons ('Blue Rose Tattoo') and smooth, sexy hits ('Flashbacks, Memories And Dreams'). The poetically vivid imagery shows frontman Donald Cumming achieving new songwriting maturity, with the parallel thought-strands of adoration and post-coital contentment on 'Figure On The Ice' showing fresh lyrical abilities. Perhaps the biggest surprise of all though is how classic it sounds, Cumming's posturing sounding as if it's been lifted straight from a forgotten vinyl covered in dust and suspicious stains. It's Dire Straits teamed with louche New York cool – a combination that shouldn't work, but totally does. ***Rhian Daly***

8

BEST TRACK: 'Prima Materia'

STORNOWAY

TALES FROM TERRA FIRMA 4AD

You know where you stand with Stornoway. The first song on the Oxfordshire quartet's second album is a five-minute tableau of frontman Brian Briggs' wedding day, at which everything goes sickeningly well and absolutely no-one takes ketamine and picks a fight with the bride's brother. 'You Take Me As I Am' more or less sets the tone for 'Tales From Terra Firma', an album whose inexhaustible stores of optimism oscillate between admirable and outright quixotic. It's true that Stornoway do nothing that innumerable Mumford & Clones bands don't at the moment, but the difference is that they tend to do it quite well: 'Farewell Appalachia' and 'The Great Procrastinator' are both beautifully crafted songs, while 'The Bigger Picture' has a certain amount of Belle & Sebastian naivety about it. It's still occasionally a bit too 'nice' for its own good, but in a cynical world, sometimes a little hope and buoyancy doesn't go amiss. ***Barry Nicolson***

7

BEST TRACK: 'The Bigger Picture'

Faces To Names...

Three reviewers, three questions

EMILY MACKAY
Favourite track at the moment?
"Though it makes me a hipster tool, I do like the Hudson Mohawke remix of AlunaGeorge's 'White Noise' (*hangs head in shame*)."

HAZEL SHEFFIELD
Favourite album at the moment?
"Suuns' 'Images Du Futur', for taking their previously synthy industrial psych and adding in big wubby bass."

NICK LEVINE
Who did you vote for in the NME Awards?
"I gave all my votes to Frank Ocean and Haim. Azealia is my villain. At least we'll always have '212'."

SOUND CITY PLAYERS

SOUND CITY: REAL TO REEL SOUNDTRACK RCA

Dave Grohl hooks up with Nirvana bandmates plus Macca, Josh Homme and more for LA studio tribute

Sound City Studios in LA was a pretty rustic place, dusty with the romance of the '70s country rock classics and grunge-era benchmarks that were recorded in rooms which hadn't had their lino changed since 1969 for fear of affecting the legendary sound. On its closure in 2011, Dave Grohl ripped out a chunk of Sound City's history by buying up its famed custom-built Neve analogue mixing desk. Then he gave something back by making a fond-hearted documentary about the studio, *Sound City: Real To Reel*, and putting together a supergroup including himself, Josh Homme, Trent Reznor, Paul McCartney, Stevie Nicks, Krist Novoselic, Rick Springfield and a shifting line-up of LA rock notaries.

Set aside the historical significance of Sound City and the concept seems as deeply muso as Snow Patrol organizing a supergroup in honour of Pro Tools. Nonetheless, *Sound City: Real To Reel Soundtrack* captures a composite of the Sound City aesthetic, merging gnarly post-grunge rock with a '70s country haze. This sounds like average Sunset Strip sludge when AOR singers like Rick Springfield take the foreground, as on 'The Man That Never Was', but otherwise throws up some feral and fascinating collaborations. When Grohl slopes into Black Rebel Motorcycle Club on 'Heaven And All' they create a deep and delicious sonic swirl that gives BRMC's outdated pre-programming a modern psychedelic update. When Stevie Nicks steps up to screech and whisper about how you should "*never dance with the devil*", Grohl and Taylor Hawkins faithfully recreate 1987 Fleetwood Mac with a little added Foos crunch. 'Cut Me Some Slack' is as much of a laugh for us – finding out what a Grohl/Novoselic/Pat Smear stoner rock band fronted by Paul McCartney would sound like – as it clearly is for Macca himself. "*Mama watch me run!/Wanna have some fun!*" he bawls, reliving his screamiest 'Helter Skelter' hair metal fantasies.

While 'A Trick With No Sleeve' – reuniting Grohl and Josh Homme – is bland, there's a febrile sense of fun and adventure here. Grohl marvellously mimics the various styles of his singers, be they Slipknot's Corey Taylor, Nine Inch Nails' Trent Reznor on the seven-minute electro-shaman drone 'Mantra', or speed-punk legend Lee Ving shouting about drinking beer without his missus finding out on 'Your Wife Is Calling'. Hence the album ends up as a tribute to each of the individual singers rather than Sound City itself. But as a flicked photobook of the studio's shifting sounds it's almost enough to make you want to chip off a piece of the brickwork and hold it to your ear to see if you can hear 'Territorial Pissings' in it. ***Mark Beaumont***

7

BEST TRACKS: 'You Can't Fix This, 'Cut Me Some Slack', 'Your Wife Is Calling'

WILD BELLE

ISLES COLUMBIA

The brother-sister duo's honking sax, diluted dub and Lana Del Lite numbers fail to keep you interested

Just how wild are Wild Belle? Their home life sounds fairly normal – the brother-sister duo of Elliot and Natalie Bergman are two of four children born in Chicago to musician parents, who brought them up in a house full of jazz and James Brown. Elliot, who's eight years older than Natalie and a multi-instrumentalist (yes, that's him on the sax), started an Afrobeat band called Nomo while he was studying at the University of Michigan. After her 16th birthday, Natalie started performing with Nomo, playing tambourine and singing backing vocals. A couple of years ago they decided to go it alone on their own project, and chose the name Wild Belle – the Belle being Natalie, natch.

So far, so standard. Then last year Wild Belle put out one song, 'Keep You'. On the strength of it they signed to major label Columbia, who sent them to Kingston, Jamaica to film a video that appears to be about why Natalie, who is 24, can't keep the love of a little boy who still sucks his thumb at night. Which is definitely kind of... wild? It's also the first and best song on the album, which is a shame because everybody has already heard it.

The 10 other songs on 'Isles' swing between GarageBand pop and honking sax-led dub, and many of them take up the theme of being in a relationship with someone who doesn't like you very much. 'It's Too Late' and 'Shine In The Sun' split Natalie's verses with Elliot's sax interludes. 'Twisted' sees Natalie coo over calypso rhythms like a greyscale Lily Allen. 'Just Another Girl' is Lana Del Lite, a downtempo noir number that proves that Natalie can hold a tune. It's one of the few moments on the album when her vocals are not double-tracked to fill out the sound.

Early reviews compared Natalie's voice to that of Santigold, an artist who plays with processed production to convey glassy retro-futurism. But Natalie just sounds consistently cold and unconvincing. When she's debating whether or not she should cut her hair or take out the trash on 'Happy Home' you will quickly wonder why you should care.

That's if you make it that far. 'Isles' is an album that apes the marketability of The Ting Tings, but replaces their danceable beats with diluted dub rhythms and tempos that, in the time of vinyl, would have had people switching between 33 and 45 rpm to make sure that it was actually supposed to plod along like that. It's about as exotic as a cocktail umbrella. ***Hazel Sheffield***

3

BEST TRACKS: 'Twisted', 'Keep You', 'Take Me Away'

HOW TO DESTROY ANGELS

WELCOME OBLIVION COLUMBIA

Trent Reznor often seems more robot than man, like he plugs in and charges up each night instead of sleeping. Luckily, his musical output has proven reliably alive. Following Nine Inch Nails' consistent excellence and stellar work scoring David Fincher's *The Social Network* and *The Girl With The Dragon Tattoo* comes the debut HTDA album, an impressively powerful affair. Despite boasting such a dominant frontman, his wife and co-vocalist Mariqueen Maandig's harmonious vocals rule here, adding something softer to the digitised beats of 'On The Wing' and 'Keep It Together'. Only the overlong 'Ice Age' disappoints on a solid, often stunning record. ***David Renshaw***

8

BEST TRACK: 'And The Sky Began To Scream'

POST WAR YEARS

GALAPAGOS CHESS CLUB/RCA VICTOR

The Galapagos islands are where Charles Darwin found evidence for his theory of evolution. It's apt, because London (via Leamington Spa) four-piece Post War Years have undergone an evolution of their own for this second album, adding a far stronger dance music element to their synth-heavy, Foals-like pop – a shift most notable on the crashing New Order-isms of 'The Bell' and the LCD Soundsystem-like 'Glass House'. But some things remain in their primordial state: the band are still unable to focus their pomp and bluster into anything resembling a memorable tune, or a song that makes you feel *anything at all*. It's all nicely polished, but there's nothing underneath. ***Dan Stubbs***

4

BEST TRACK: 'Glass House'

Sleeve Notes

Best Sleeve Of The Week

The Virgins – 'Strike Gently'

Less 'Strike Gently', more 'Set Fire To Entire Matchbook, Make Most Of One Last Shot At Hand Modelling'. Such DANGER.

Worst Sleeve Of The Week

Stornoway – 'Tales From Terra Firma'

It's a bed! On a lot of wet stuff! Cheers, Stornoway, for making the joke so we don't have to.

STEVE MASON

MONKEY'S MIND IN THE DEVIL'S TIME DOUBLE SIX

Steve Mason's second solo effort sees him putting his own tender and reflective stamp on the protest album. It takes in the 2011 police shooting of Mark Duggan on 'More Money, More Fire' and a general distrust of Tony Blair on 'Fight Them Back'. It's not only the boldness of Mason's subject matter that makes this a brilliantly disquieting record, but also his ability to make it consistently warm and wholesome. Veering between the melancholic luls of his Beta Band days and the more experimental folk and reggae of 2010 solo debut 'Boys Outside', it's a moment of musical clarity in a fucked-up world. ***Jenny Stevens***

7

BEST TRACK: 'A Lot Of Love'

JOHN GRANT

PALE GREEN GHOSTS BELLA UNION

Three songs in, former Czars singer John Grant brands himself "*the greatest motherfucker*". You can kinda see what he's getting at because, for his second album, he's all but ditched the '70s soft-rock sound of debut 'Queen Of Denmark' in favour of dark '80s electro. The risk pays off. Grant's rich voice dovetails beautifully with the silvery synths of 'GMF' and 'Vietnam', and he gets away with channelling The Human League on 'Black Belt'. His lyrics are brave, too – see 'Ernest Borgnine', where he wryly references his HIV-positive status. He said it best himself: this is audacious stuff from one talented motherfucker. ***Nick Levine***

8

BEST TRACK: 'Black Belt'

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VARIOUS ARTISTS

SON OF ROGUES GALLERY: PIRATE BALLADS, SEA SONGS & CHANTEYS EPITAPH

Another pirate sequel from Johnny Depp and pals

Pirates are about as cool as Dappy these days. Two too many *Pirates Of The Caribbean* films, the global idiot convention of International Talk Like A Pirate Day, the declining fortunes of the Bounty bar: they've long since been meme-d into Davy Jones' locker. So can Johnny Depp, already part of the pirate problem, become part of the solution?

Designed to make 50-year-olds wet themselves, the dazzling list of names 'executive producer' Depp and real producer Hal Willner have recruited here include Nick Cave, Keith Richards, Courtney Love, Michael Stipe, Tom Waits, Shane MacGowan, Iggy Pop and Beth Orton. Their vibe is freak-folk at its freakier end, like Iron & Wine after three pints of salt water, or mid-period Sufjan Stevens if he was suffering post-traumatic stress disorder from losing his leg to a crocodile.

At its best, 'Son Of Rogues Gallery...' is a burst of sniggering, unhinged invention. Ed Pastorini (from 101 Crustaceans) goes a cappella. Dr John achieves something like the sidewinding grooves of Snoop Dogg's 'Drop It Like It's Hot'. Kembra Phaler (with help from Antony Hegarty) channels The Knife's mad opera on choice child-scarer 'Barnacle Bill The Sailor'.

Inevitably it's also an adventure in need of an edit. The first volume (same title, minus the 'Son Of' bit) harnessed the definitive shanty classics. This one has had to dig a bit deeper for its treasure, and no-one is going to spend long listening to Macy Gray covering a song that even hardcore Elizabethan pirates probably thought would work better as a B-side.

But whatever you take from this sprawling 150-minute monster, simply trying to re-cool pirates shows class. ***Gavin Haynes***

6

BEST TRACKS: Dr John 'In Lure Of The Tropics'; Marc Almond 'Ship In Distress'

YOUNG DREAMS

BETWEEN PLACES MODULAR

Norwegian pop outfit Young Dreams channel all the buoyant oddities of 'ONE'-era Yeasayer, with the added bonus that the spirit of The Beach Boys has hijacked their vocals. The likes of 'Wounded Hearts Forever' or 'When Kisses Are Salty' seesaw around wonky song structures, but retain such a pure pop heart you barely notice the strange time signatures and instruments around them. 'Dream Alone, Wake Together' manages to sound like Arcade Fire soundtracking an '80s cop show, while the harmonies that open 'Through The Turnstiles' are spine-tinglingly similar to some of Brian Wilson's work. It's truly dreamy. ***Lisa Wright***

8

BEST TRACK: 'Through The Turnstiles'

PAMELA LITTKY

BLUE HAWAII

UNTOGETHER ARBUTUS

This Canadian duo (Braids' Raph Standell-Preston and friend Alexander Cowan) named their debut album 'Untogether' because they recorded it apart: one touring, the other discovering the best electronic music in Europe. And as luck would have it, it's the kind of album that sounds best listened to solo. The icy tones of 'Follow', looped folk of 'Try To Be' and bubbling 'Yours To Keep' are perfect for a day under the duvet (maybe waiting for that message from someone you met the night before), while the heavier, Mount Kimbie-like tracks ('In Two', the choppy, R&B-styled 'Nightskies') are just right for getting up to go out again. ***Siân Rowe***

7

BEST TRACK: 'In Two'

The Rider

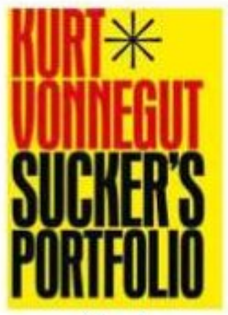
What we're watching, reading and stroking our beards to this week

Film

Oz The Great And Powerful

Spider-Man director Sam Raimi updates *The Wizard Of Oz*. Wait! Keep reading! It stars James 'pissed off Justin Bieber' Franco and Mila '*Family Guy*' Kunis. Good people.

See it: In UK cinemas from March 8



Book

Kurt Vonnegut – *Sucker's Portfolio*

Collecting previously unreleased short stories, essays and unfinished work, this compilation is a treat for any obsessive of the *Slaughterhouse Five* author.

Buy it: £6.99 from *Amazon.com*

Art

The Record Book

Graphic artist Christophe Gowans' project – with the tagline 'if best-selling albums had been books instead' – is a clever idea, and they all look rad.

Buy a print: *ceegworld.com/the-record-books/*

THIS WEEK'S SINGLES

Reviewed by NME's **DAVID RENSHAW**

MS MR

FANTASY CREEP CITY

If you can get past the fact that MS MR describe their music as "Tumblr glitch-pop" and their lead singer is a record label A&R, then 'Fantasy' is a pretty sweet coming-of-age pop tune with a big, catchy chorus and classy production. Thing is, if those first two things DON'T put you off, the world judges you. Hard. Seriously, Tumblr glitch-pop?!

LULS

NEVER LET IT GO KILLING MOON

LULS clatter and clang in all the right ways but remain unconvincing on 'Never Let It Go'. It's as if someone drained the Buckfast and regret from Glasvegas' bloodstream and left the idea of what a fierce and passionate band should be without any of the guile needed to make it exciting. Someone needs to scuff LULS' edges and ruffle their hair.

NICOLE SCHERZINGER

BOOMERANG UNIVERSAL

Despite having famously given the world the word "shamazing", Nicole Scherzinger continues to whack out "shamawful" tracks like 'Boomerang'. Surely an *X Factor* judge can get her hands on something better than what sounds like a B-side The Saturdays would reject outright for being a bit cheap?

CHRISTOPHER OWENS

HERE WE GO AGAIN TURNSTILE

Releasing one of the most Girls-like songs from his whimsical solo debut, here Chris whacks on a leather jacket, flicks his blonde mane and goes wild. "*Don't try and harsh my mellow*" he sings, as if anyone could if they wanted to. If you're still not quite over the Girls split then use this as a plaster for your heart.

MAUSI

MOVE LOOSE LIPS

"*You've got to dance like you want to dance*" trills Mausi on this new single. It's just making me feel like *Strictly Come Dancing* judge Craig Revel-Horwood holding up a paddle with a big number four printed on it. The thing is, you've also got to make music that makes people want to move and this cheese certainly isn't doing it.

OLLY MURS

ARMY OF TWO EPIC/SONY

Charlie Brooker might think he has the whole dystopian future thing down, but check out the video for Olly Murs' 'Army Of Two'. Reel back in horror as five mirror images of the living embodiment of the worst bits of V Festival appear on screen. It's like a lock-in at Revolution and nobody has the keys. Terrifying.

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LIVE

FROM PUBS TO ARENAS, THE WEEK'S TOP GIGS

Edited by Tom Howard

SAVAGES

ELECTRIC BALLROOM, LONDON THURSDAY, FEBRUARY 21

Technical glitches don't stop the post-punk thunderstorm hitting London hard

Ominous build-up music is bringing the Electric Ballroom to a breath-holding standstill. The crowd awaits the arrival of Savages, the all-female post-punk band who are filling big league venues after barely a year in existence. Then the silhouettes onstage become a band, and in her thick French accent vocalist Jehnny Beth spits, "I think we're fucking ready, don't you?" The shaven-headed frontwoman is referring to technical hitches that delay the gig by a few minutes, but in this context it sounds like she's only just now pushed her sleeves up, pulled herself off a mangy sofa in an anarcho-Marxist squat and declared Savages ready to take over the world. As soon as the London quartet launch into scintillating opener 'Shut Up' – a Slits-via-Bauhaus primal scream – the mix of vehement goth-girl fanatics and awed middle-aged punks in the crowd are rendered subordinate to Savages' imperious horrors.

What makes Savages special is their mastery over nervous tension. Classic bands from the post-punk era such as Gang Of Four and Wire were defined by tension – between savagery and intellectualism, politics and action, the clashing energies of left and right-wing politics. It's what pioneers of the genre, Television, called the "*friction*" that results from "*too much contradiction*". And Savages are nothing if not the product of contradiction, a band born of what Beth refers to as this "*sad but beautiful world*" on the apocalyptic thunderstorm 'City's Full'. The utterly remarkable Gemma Thompson, her mercurial guitar as loud as a fucking jumbo jet, vapourises each song. As Thompson works, Beth's banshee-like caterwauling merges with the dry ice like the howl of a vengeful phantom from beyond the mists.

> ***The mercurial guitars are as loud as a jumbo jet, vapourising every song***

There's something rebellious and necessary about a 20-something frontwoman revelling in her madness. Beth's screaming climax to 'Husbands' is like a surrender to total derangement, while her guttural grunts on 'She Will' evoke a goblin Ozzy Osbourne. Savages, you see, follow in the tradition of X-Ray Spex and Au Pairs – smart women who took post-punk's mistrust of love and repurposed it for a conversation on modern relationships, on sex as psychological control and on the questionable nature of 'standing by your man'. Both muscular and slight, neither feminine nor masculine, sexual though never sexy, songs like 'Hit Me' invite taut post-punk pogo-dancing and headbanging abandon. As a finale, on the Ian Dury-meets-A Certain Ratio closer, Beth screams "*Don't let the fuckers get you down!*" over and over again. You're damn well sure she means it.

John Calvert

View From The Crowd

How Was Your Savages Experience?

Rupert, 19, London
"Two words: fucking amazing."

Debbie, 27, London
"It was complete punk paradise."

Chris Blake, 28 , London
"It started off slow, a bit too melancholy for me."

Lisa, 26, London
"It was my second time seeing them and they were even better this time."

DOLDRUMS

BIRTHDAYS, LONDON

TUESDAY, FEBRUARY 19

Strobe lights illuminate the far end of Birthdays' darkened basement, a space where Doldrums, aka Airick Woodhead, stands over a table of equipment looking frustrated and perplexed. It's an ominous sign – especially as this NME Awards Show has already suffered a setback with the news that live member Kyle Bennett has pulled out. The volatile Airick isn't letting the negativity bring him down though. Instead, as the ripples on the wall switch to twinkling stars, his expression turns to one of satisfaction as he and his brother Daniel invite us into their weird world. Though much is made of Doldrums' eccentric nature and the difficulty of his music, the foundations of normality are there, just twisted into something more abstract, bizarre and impressive. Doldrums is a project built around inventiveness and adventure, so when Airick announces towards the end of his set that "We're going to do one long, last thing now", it's no surprise that what follows is a zany concoction of whirrs, samples and harsh beats, playfully (and topically) titled 'Horsey Jam'. Bolting on two more songs for his grand finale, 'Jump Up' and 'Egypt' are amped-up versions of the ones to be found on this year's debut album 'Lesser Evil'. They're the final proof that if it's madcap psychedelic electronica you're into, no-one's more exciting than this free-spirited Canadian. ***Rhian Daly***

TIM BURGESS

BIRTHDAYS, LONDON

THURSDAY, FEBRUARY 21

From the sublime to the raucous. A few months ago Tim Burgess unveiled 'Oh No I Love You', his semi-autobiographical collaboration with alt.country mumbler Kurt Wagner of Lambchop, to a hushed and reverent Union Chapel. The album's High Llamas washes and cute lyrics were greeted like baggy's own version of Brian Wilson's 'Smile'. You'd have thought Tim had found the album's spiritual home... but at tonight's NME Awards Show he's trying it again in a rowdy basement in Dalston crammed with drunks yelling for 'One To Another'. It's a noble challenge to set himself and Burgess rises to it manfully, beefing out the album's slide-guitar refrains and falsetto choruses with dashes of funk and ozone-surfing guitar squalls. The more subtle and soulful emotional detail of 'A Gain' is lost beneath the bar chatter, but lively Tex-Mex tune 'Oh My Corazon', gritty swamp rocker 'The Graduate' and trippy pop dazzle 'The Great Outdoors Bitches' all cut through the lager haze. It's a shame much of the artistry of Wagner's lyrics is indiscernible tonight, as Burgess mimics Wagner's loping lounge-country saunters and Kurt captures Tim's infectious Twitter wit. But the cabaret swirl of 'Tobacco Fields' and the nostalgic hoedown 'Years Ago' silence the crowd with melodic clout alone, before a heavy take on The Charlatans' 'Impossible' rocks the room. ***Eddie Smack***

BROOKE CANDY

MADAME JOJO'S, LONDON

MONDAY, FEBRUARY 25

Tonight's NME Awards Show takes place in Soho, London's go-to destination for sex shops and strip clubs, and the first thing Brooke Candy says is "I wanna flash my tits". It gets a massive cheer, obviously, but this line would work for her anywhere. Brooke's unofficial job description, you see, is 'stripper-turned-rapper' – and the transition began last August when she appeared in Grimes' 'Genesis' video dressed like a cyber sex warrior. Since then, she's released three videos of her own and won over tons of freaky hipster kids. They're out in force tonight and she doesn't let them down. Brooke's rapping skills aren't quite slick enough yet, but she's a natural on stage. It's hard not to ogle as she vogues and poses and at one point drops her microphone to her crotch and masturbates it like a penis. But as the gig goes on, it's clear there's more to Brooke than stage tricks. She spits out her lyrics with such intensity that her voice becomes hoarse, and those lyrics combine to form an X-rated feminist manifesto. "*Slut is now a compliment*" she declares on 'Das Me', while another track features the hook "*Pussy make the rules*". Before she leaves the stage, Brooke bends down to collect some presents thrown from the crowd: a pair of panties, two bras and three weaves. She may have started out as a stripper, but these days people are taking their clothes off for her. ***Nick Levine***

TOM MARTIN

JAGWAR MA

BIRTHDAYS, LONDON TUESDAY, FEBRUARY 26

From this day forth, the Aussie duo will no longer be known as the Happy Slap Mondays. They're so much more than that

For five minutes you don't even know if Jagwar Ma have started playing. There's a bloke onstage, certainly, teasing sounds out of a laptop along to a Margate mobile disco lightshow. Then some birdsong skitterbeats and the flush of Satan's lavatory announce the shadowy arrival of Jono Ma and Gabriel Winterfield and the demon dance begins, like a twisted, messed-up version of 'Screamadelica'. Winterfield's horrorcore Hari Krishna chant of "*Waiting for tomorrow brings another day/Another sun to watch*" is battered with ominous industrial punches and semi-automatic rhythm-fire like being sucked into an arcade machine full or marauding Terminators. The set's rave-heavy first half has the weight and intensity of deep-sea tunnelling machinery – all filthy, crackling guitars, and beats like a funky drummer clawing his way out of a *Saw* trap.

Yet, under the squeal and squall, there are sweet, seditious chant-rock melodies bubbling and, after 20 minutes of evil rave, they erupt. The songs begin to take on the retro-modern shapes of the '50s/'60s beat era and its wall of sound – 'Come Save Me' is a fantastic clash of on-trend antique rock'n'roll, motoric Dalston drone and strobe-strafed electro, sounding like The Ronettes guesting at a Justice gig. At times they sound like a trip-hop Richard Hawley, or Jake Bugg drenched in liquid MDMA.

Still, each song builds to a bristling rave crescendo akin to The Chemical Brothers corroding from the inside out or, in the case of their most Madchester single 'The Throw', a fucked-up version of 'Do They Know It's Christmas?'. There's no sense of cynical splicing of laptop and Rickenbacker, no zeitgeist-friendly mutations – everything they do is so fundamentally fused you can't see the join.

True, Jagwar's bassist Jono Ma has a tendency to down tools and grab the maracas for a spot of Bez-like bouncing when things get particularly acid-rave, but they're certainly much more than the Happy Slap Mondays they've been tagged. They're a whole new rave/rock thing. A dazzling update of the pre-Beatles rock'n'roll trend fed through two decades of demonic dance decadence. The gauntlet is down. ***Mark Beaumont***

WHAT TWITTER THOUGHT

@lewiswatt
"Jagwar Ma are my new favourite band. Big beats and great to dance to"

@NotLeeWakefield
"2013 is all about Jagwar Ma, I reckon. Tonight was unlike anything I've seen in a while"

@RedMT
"I was either at a Jagwar Ma gig in Dalston tonight or in Manchester in the mid 90s. I can't decide which"

@Tasha_StickyLip
"The drugs must be good in Australia..."

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Ryan tries not to be spotted after that Exclamation Pony gig

Brothers in a band? Where did Drenge get that idea?

Lindsey (left) and Julie get in some, erm, deap conversation

THE CRIBS/DEAP VALLY/DRENGE

O2 SHEPHERDS BUSH EMPIRE, LONDON MONDAY, FEBRUARY 25

Hatefucks, hotpants and hits at The Cribs' tenth birthday party

Not content with having the best new band name in Britain (let it drip off your lips: *Drrrrreeeeeenge*), the Castleton brothers opening tonight's show are also among the most exciting live acts you can catch right now. Raw and rude, **Drenge**'s malevolent grunge playfights seem mostly to concern resentment, contempt and hatefucks (see 'I Wanna Break You In Half'), exuding the evil humour of Shellac or Pissed Jeans, and making a heck of a racket for two skinny boys.

They certainly get the crowd riled up for the next mean motherfucker two-piece of the night, **Deap Vally**, who defy the early-doors cold in gold lamé (drummer Julie) and Daisy Dukes (singer/guitarist Lindsey) and fly brazenly in the face of audience reserve with their raw and rampant bedroom Led Zep strut. 'Your Love's A Lie' is all faster-pussycat-kill-kill aggression and Lindsey's raw yowl of "*You got the face, the face to launch a thousand ships*".

Things are at a dangerously fresh level and, as a band now nearly 20 years in the game, it's down to **...And You Will Know Us By The Trail Of Dead** to add some sort of decorum to proceedings. Well, the sort of decorum that manifests itself as throwing yourself around the stage in a storm of riffs before diving into the crowd and smashing up your drumkit, anyway. It's a level of demure deportment that can obviously only be maintained by **The Cribs**.

The Jarmans round off a decade of bratty noise in scrappily brilliant fashion

If the Jarmans are feeling sentimental about rounding off a decade of indie-rock integrity and bratty noise, they act it out in entirely Cribsian and scrappily brilliant fashion. It's a night for fans, and one of exuberant nostalgia. They delve into their deep cuts with the rarely aired 'Shoot The Poets' and the lovably acidic dawdle of 'It Was Only Love'. Of course, there's a victory lap through the hits as well, Ross climbing on top of his bass drum (not for the first time) during 'Cheat On Me'. Looking back at their career, it's hard not to notice once more how many songs The Cribs have about the notion of fakery or selling out – from 'Mirror Kissers' to the title of their new 'best of' compilation 'Payola', it's a constant bugbear. So it's a pleasure, as they indulge in the entire four-part closer of last album 'In The Belly Of The Brazen Bull', to feel that with 'Arena Rock Encore With Full Cast', they're at a place where they're not only at ease with themselves, but proud. And as they close with a vibrant double whammy of 'Men's Needs' and 'City Of Bugs', you can't help but second that emotion. ***Emily Mackay***

DEAP VALLY ON...

...EYE CONTACT

Lindsey Troy (guitars/vocals): **"There were some people that were really into it. I was trying to make eye contact with people who were into it. But I couldn't tell if they were a girl or a guy, so couldn't relate to them."**

...DRENGE

Lindsey: **"I am so excited to be touring with a young, energetic new band that's making raw, gritty rock'n'roll. And they're brothers, right? I love that. Because there's something about two-pieces. It's like a breed of its own. You carry the weight when you're a two-piece, so I'm excited to relate to them about that."**

...THE CRIBS

Julie Edwards (drums): **"We love The Cribs!"**

Lindsey: **"They're cute. Totally eye-candy. Brothers."**

ANDY WILLSHER

FIDLAR

THE GARAGE, LONDON MONDAY, FEBRUARY 25

LA surf punks bring the fun and sun to London

"This song's called 'Cheap Beer' 'cos we love cheap beer!" "This song's called 'Stoked And Broke' 'cos we're really broke but we looooove getting stoked!" "This song's called 'Cocaine' 'cos..." – well, you get the idea. And yeah, LA surf-punks Fidlar wear their hedonistic influences on their sleeves. Between songs about drugs, girls and skating, the quartet spend their stage time encouraging maximum crowdsurfing, telling everyone to drop out of school and launching themselves into the crowd. Fidlar's 'fuck it dawg, life's a risk' world is all-encompassing, but the fact that most people screaming back every word are (probably) too young to have experienced 90 per cent of the band's lyrical fodder is neither here nor there. What makes Fidlar more than just a cartoon party band is that from the bratty jangles of 'Max Can't Surf' to the sleazy thrash of 'Whore', the four-piece are an incredibly tight live act. The energy never dips because the band never miss a single beat. Single 'No Waves' is spat out at a thousand miles an hour and greeted like the national anthem of youth itself, and the aforementioned 'Stoked And Broke' is pure Black Lips-ridden, two-fingers-to-the-man gold. Perhaps the one thing that Fidlar didn't tell you is that, beneath the party-forever ethos, they're actually pretty damn professional. ***Lisa Wright***

Songs are spat out at 1,000mph and greeted like national anthems of youth

TOM MARTIN, ELLINOR JONES

FICTION/TELEMAN

ELECTROWERKZ, LONDON

MONDAY, FEBRUARY 25

Foals, Franz, Radiohead, *Bowie*... Britain is so good at art-rock it's about time the national anthem was reworked. The two bands tonight – headliners Fiction, with their sophisticated dance nocturnes, and poppy Londoners Teleman – both have a good shot at succeeding in one of British indie's most hallowed traditions. Teleman's guitars crunch around Kraftwerk percussion, and though singer Thomas Sanders' lyrics are cutesy monstrosities there's promise here. Fiction are more accomplished, spilling songs from their upcoming debut 'The Big Other', powering through the tropical guitar-accompanied 'Museum' and catchy '80s-pop stomper 'Big Things'. "This is all rather exciting," says frontman James Howard between songs. He's right y'know. ***Al Horner***

HOOKWORMS

BRUDENELL SOCIAL CLUB, LEEDS

SATURDAY, FEBRUARY 23

"Thanks for coming," sneers Hookworms' MJ to a crowd frozen in fear by the possibility of being violently set upon by the frontman. Instead, he reserves his wrath for his keyboards and mic, while the rest of the five-piece remain dead-eyed throughout, in total contrast to the furious garage-rock psych they're spitting out. The aggression evident on debut LP 'Pearl Mystic' is ruthlessly laid bare live, mixing with the sweat trickling down the walls to create an atmosphere of claustrophobic delirium. From the build-and-release motorik of opener 'Away/Towards' until the beat-heavy proto-punk maelstrom finale of 'Preservation', Hookworms relentlessly pulverise the audience with snarling, provocative brilliance. ***Simon Jay Catling***

CHVRCHES

THE RUBY LOUNGE, MANCHESTER

MONDAY, FEBRUARY 25

Time to put your faith in the Glaswegian trio

Chvrches are beardy ex-Twilight Sad post-rocker Martin Doherty, ex-Aerogramme programmer Iain Cook and angelically voiced show-stopper Lauren Mayberry. Anyone who heard last year's 'Lies' knows the trio work like a dream. The track is a perfectly sinister electro-pop banger, and opens tonight brilliantly. Cook punches sampler pads as the biggest beat this side of 'Fix Up Look Sharp' thumps from the speakers. Doherty adds synths that sound like crying. Mayberry's delicate vocals wrestle for the spotlight.

"We're a band called Chvrches," Mayberry says after the opener, even though they've sold out tonight's venue. What follows is a 10-song set that highlights all of the Glaswegians' potential. 'We Sink In' is a glitchy patchwork of chopped vocals topped off by an eerie hook that the trio all sing: "*I'll be a thorn in your side 'til you die*".

Dark lyrics often colour the beats. "This next one isn't about hating someone until they die," laughs Mayberry before moving into 'Lungs', a song which sees Doherty at his most dextrous as he switches from synths to bass and back again with a plectrum precariously balanced between his lips.

The most experimental moment comes with 'Science/Visions', a Giorgio Moroder-inspired journey outside of the modern pop framework that takes in reverberating tom-toms and dense layers of throbbing electronics, complimented by Mayberry's trippy lyrics: "*It's leaving your body now... a circuit of consciousness*".

"This one's been on the radio a few times and we're really proud of it," says Cook, as the title track from the upcoming 'Recover' EP squeaks from the speakers so powerfully that a pint glass placed on top crashes off. But it's closer 'The Mother We Share' that turns an inquisitive crowd into an uninhibited one as Mayberry's note-perfect vocals float above an uplifting stream of melodic keys. Hugeness awaits. ***Simon Butcher***

View From The Crowd

Chvrches are gonna be massive, yes?

Tom Gray, 30, Manchester
"They're incredible. They're absolutely going to be massive."

Chris Holdsworth, 21, Manchester
"There's a lot of female vocalists backed by DJs but this is different."

Ben Roberts, 19, Bury
"'The Mother We Share' is one of the best songs I've heard in ages."

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DJANGO DJANGO/ MILES KANE/PALMA VIOLETS/PEACE

O2 ACADEMY BRIXTON, LONDON SATURDAY, FEBRUARY 23

Our annual Awards Tour closes in suitably chaotic and epic style

It's been emotional. And indeed, floods of feelings are the way in which this year's NME Awards Tour comes to an end. Firstly the warm and fuzzy kind that **Peace**'s delicious baggy sonic hugs make us feel. Genuine lighters (not mobile phones, mind – only real fire will do here) are raised aloft for the sweet plastic psych of 'California Daze', and 'Wraith' causes universal swooning (it evidently gets singer Harrison Koisser in a romantic frame of mind – he's later to be seen proposing to his girlfriend in the middle of the dancefloor at the aftershow party).

Palma Violets do not drop the good-vibe ball, being a band who generate a sense of electric, messy excitement just by their presence, and that's even before they crack out the spirit fingers. 'Tom The Drum' and '14' have a casual class as well as a scrappy immediacy, the wonderfully arrogant sound of a band who know exactly how good (and how hot) they are.

Another young man only too aware of his own allure is **Miles Kane**, owner of the tightest-trousered thighs in the music biz right now. He deploys his massive tunes with cock-of-the-walk confidence, a 'Rearrange' here, an 'Inhaler' there, before smashing his guitar to smithereens.

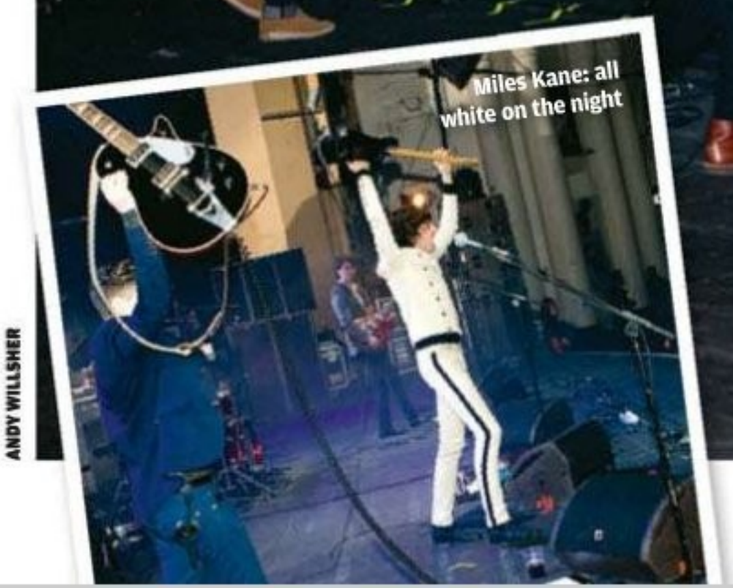
Harry from Peace proposes to his girlfriend in the middle of the dancefloor

The biggest surprise of the night, though, is **Django Django**. You might not have had them pegged as natural headliners, but their Super Furries-ish indie-funk grooves become great lurching beasts live, 'Hale Bopp' and 'Wor' causing outbreaks of deliriously shuffly dancing. "We're going to a place!" declares singer Vincent Neff as they unleash the Arabian adventure that is 'Skies Over Cairo'. "And it's over here! And it's there, and it's everywhere." Where? Who cares. As long as this sound keeps ringing in our ears, there'll be a corner of our hearts that is forever NME Awards Tour... ***Duncan Gillespie***

Palma Violets' Sam goes for the biggest group hug ever

"Yeah we'll all keep in touch now the tour's over. Won't we?"

Django Django are big fans of Topman's buy one get one free offers



Miles Kane: all white on the night

ANDY WILLSHER

LOOK!

IT'S CRAIG ROBERTS FROM *SUBMARINE*!

"My girlfriend dragged me along to see Peace, she's a big fan. I thought they were great. I'm a huge fan of Miles Kane and his work with Alex Turner, obviously – The Last Shadow Puppets and stuff. His energy is electric, he's so great onstage. But I was really surprised by Palma Violets, they were amazing. They sound a lot like The Clash."

IT'S CHILLI FROM PALMA VIOLETS!

"Tonight's pretty massive, because obviously we're based just round the corner, and I've been to the NME Awards Tour so many times just growing up. So to be on this side of the tape and to perform is a tremendous experience. All those people at the front, they were me just a few years ago. And the reception was beautiful and amazing. It's great for new groups. I jumped into the crowd at the end – because it's Brixton, I had to, I had to say thank you. I did get totally molested, yeah, but that's all part of it."

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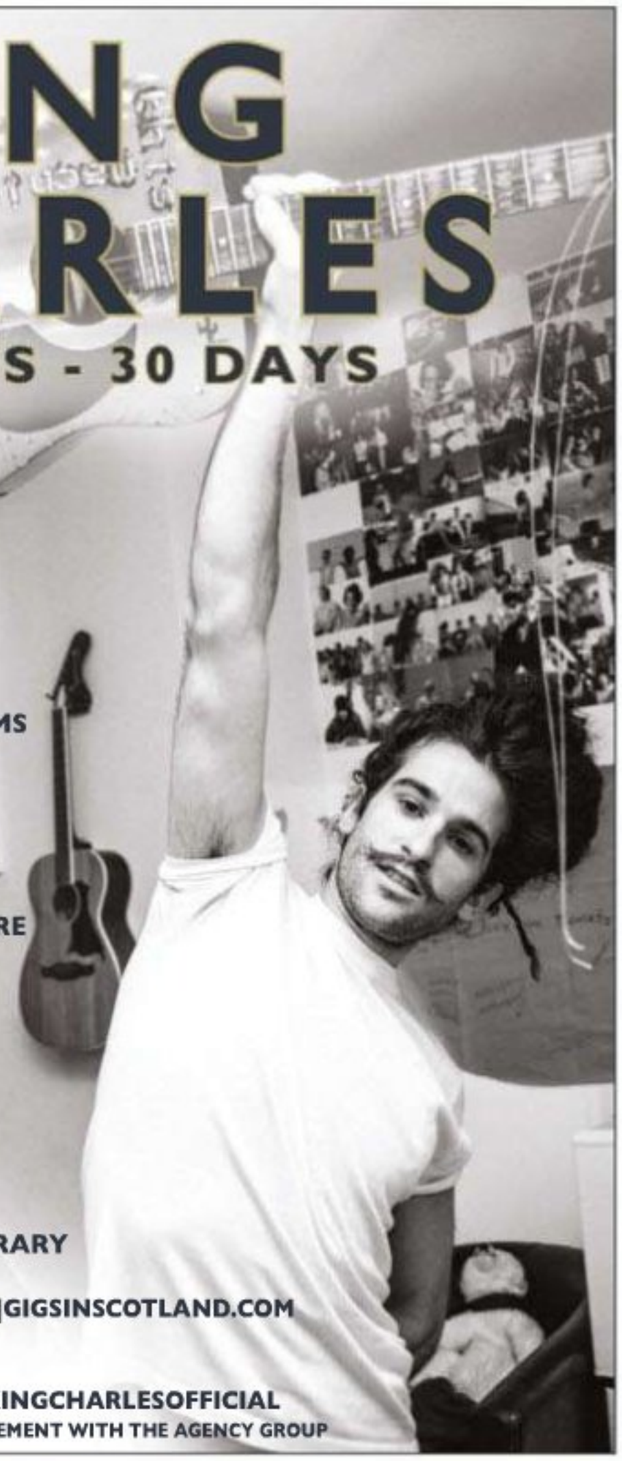

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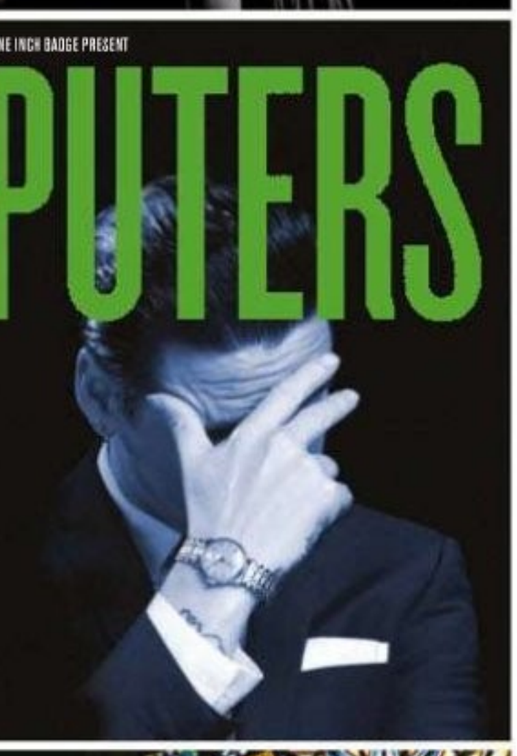

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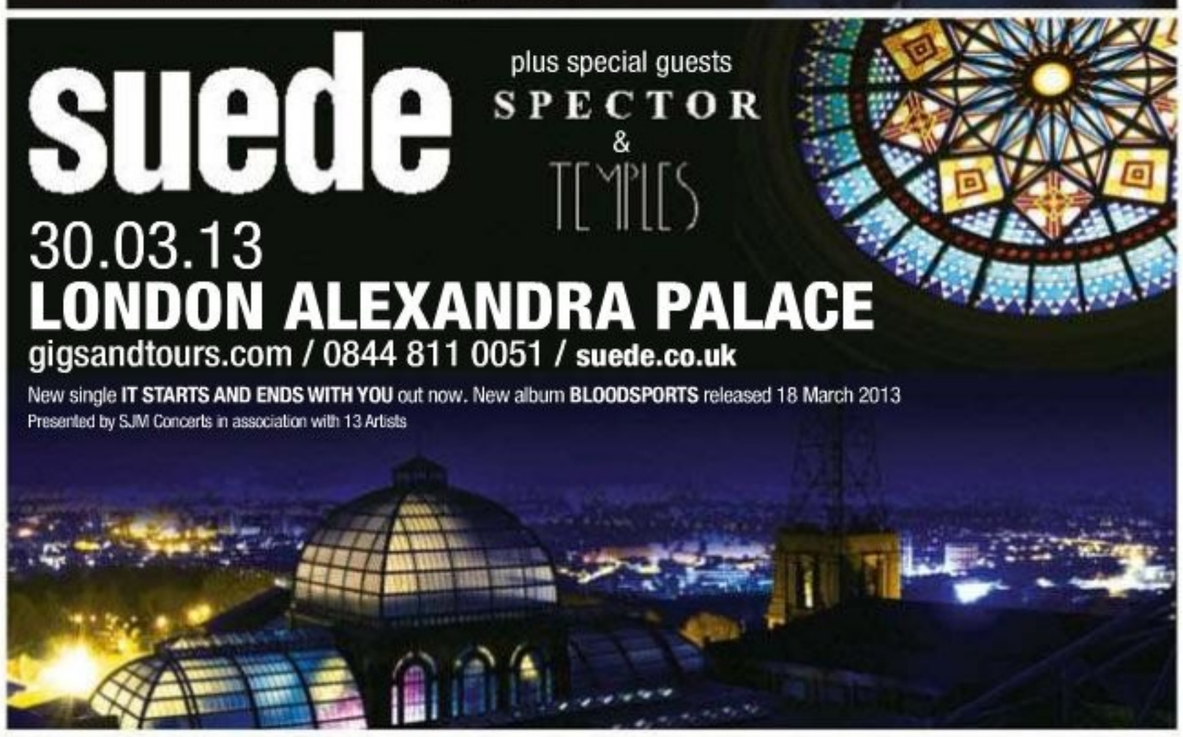

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www.millhillmusiccomplex.co.uk

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GAY: 0871 908 9944
18+. Hidesk 0844 944 0844.
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GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Siân Rowe

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BOOKING NOW

T IN THE PARK

STARTS: Balado, Kinross-shire, July 12

DON'T MISS

Along with Hogmanay, it's one of the biggest parties of the year for the great people of Scotland – and come rain or shine, you should definitely make the legendarily crazy T In The Park one of your must-attend festivals of the summer. It's likely that fans will have a riotous time watching some of the best bands in the universe. This year, there's a great line-up that features classic acts such as Kraftwerk (currently on the poster in between Calvin Harris and David Guetta) and Yeah Yeah Yeahs, festival mainstays The Courteeners, Foals and Two Door Cinema Club, plus rising stars Peace, Palma Violets, Haim and Chrvches. And the bill's not even complete yet, with more than 100 acts still to be announced. The festival takes place on July 12–14 with Mumford & Sons, Rihanna and The Killers headlining.

TYLER, THE CREATOR

STARTS: London O2 Academy Islington, Mar 30

Odd Future's most outspoken member plays a solo show. Keep an eye out for more dates soon.

BEYONCÉ

STARTS: Birmingham LG Arena, April 26

The eagerly awaited UK leg of the Mrs Carter world tour begins in April. Get practising those 'Single Ladies' routines why dontcha?

NOAH & THE WHALE

STARTS: Bournemouth O2 Academy, April 27

Be the first to hear Charlie Fink and co's forthcoming new album 'Heart Of Nowhere' on this short spring tour.

DOT TO DOT

STARTS: Manchester, May 24

The city festival returns to Manchester, Bristol and Nottingham, bringing Lucy Rose, Wolf Alice, MØ and Skaters with it.

EVOLUTION

STARTS: Newcastle Quayside, May 26

Spend the bank holiday partying with The Vaccines, AlunaGeorge, Ellie Goulding, Bondax and Drenge down by Newcastle's Quayside.

PATTI SMITH

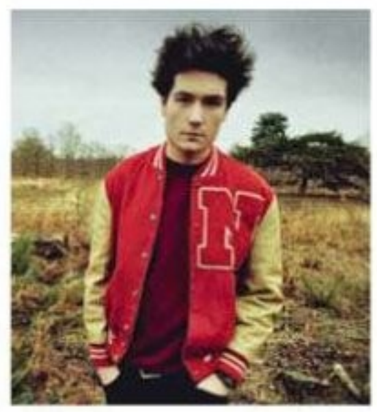
STARTS: London O2 Shepherds Bush Empire, Jun 18

If you missed the punk legend on her UK tour last year, Patti plays two special London shows this summer.

WIRELESS

STARTS: London Queen Elizabeth Olympic Park, July 12

Justin Timberlake and Jay-Z (July 13) are the headliners as the festival moves to the Olympic Park in Stratford.



STANDON CALLING

STARTS: Standon Lordship, Aug 2

De La Soul headline, with Band Of Skulls, Bastille, AlunaGeorge and King Charles also on the bill at the Hertfordshire festival.

GREEN MAN FESTIVAL

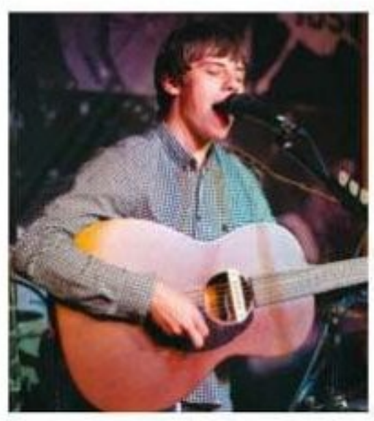
STARTS: Powys Glanusk Park, Aug 15

Just added to the line-up: Villagers, Veronica Falls, Jacco Gardner, Rachel Zeffira, Sweet Baboo and Erol Alkan & Dan Avery.

OUTLOOK FESTIVAL

STARTS: Stinjan Camping Brioni, Croatia, Aug 29

New York teenage rapper Joey Bada$$ fronts a line-up that represents the best of hip-hop and dance.



JAKE BUGG

STARTS: Bournemouth BIC, October 19

The UK's favourite new songwriter takes his dry wit and social observations out on his biggest tour yet this autumn.

CRYSTAL FIGHTERS

STARTS: Brighton Concorde 2, Nov 21

The space-disco crew will play nine UK dates and smother the bitter onslaught of winter with summer vibes.

WORDS: RHIAN DALY PHOTOS: JENN FIVE, DAN DENNISON, EUAN ROBERTSON, VIKTOR FRANKOWSKI, TOM MARTIN, TOM OXLEY, DEREK BREMNER, ANDY WHITTON

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PICK *of the* WEEK

What to see this week? Let us help

MY BLOODY VALENTINE

STARTS: Birmingham O2 Academy 2, March 8

NME PICK

After 22 years of procrastination (during which time Kevin Shields made songs for films, toured with Primal Scream and remixed, erm, The Go! Team), last month My Bloody Valentine finally released new album 'm b v'. *NME* said the album "needs to be digested like chewing gum, left to swirl around in your system for months or years" and while it hasn't been *that* long since the release, it'll be a bloody thrill to hear the nine songs (as well as cuts from 'Loveless', of course) this week. Rather than a cheesy new album celebration, expect the squall of 'Only Tomorrow' and 'Wonder 2' to obliterate their loyal and patient fans' senses with their ear-splitting, chest-thumping, stomach-churning sound, while 'New You' will soothe. They play Birmingham O2 Academy 2 (March 8), Glasgow Barrowland (9), Manchester Apollo (10) and London Hammersmith Apollo (12, 13).

Everyone's Talking About CYRIL HAHN

STARTS: Brighton Audio, March 8

Upcoming Swiss producer Cyril caused a frenzy last year when his remix of the Destiny's Child classic 'Say My Name' became a must-play song at clubs and house parties. Now dance magpies PMR have swooped in and snapped him up to join their collection of rising stars. Catch him now before he's massive.

Don't Miss JESSIE WARE

STARTS: Cambridge Junction, March 6

The omnipresent Emeli Sandé might have beaten her to a Brit, but it'll take more than a little defeat to stop pop's coolest golden girl. Joined by the hotly tipped Mikky Ekko and Laura Mvula (selected dates only) on her biggest headline tour to date, expect Jessie to cement her place as one of the best genre-straddling stars in the UK.

Radar Star SEAN NICHOLAS SAVAGE

STARTS: London Shacklewell Arms, March 7

No-one does weirdo lo-fi indie like the Canadians. Sean Nicholas Savage is yet another member of Arbutus Records' crop of bright sparks, and the most prolific – he's released seven albums in just four years. He returns to these shores to fly the flag for that scene with a jaw-dropping live show.

WEDNESDAY

March 6

ABERDEEN
Amy Macdonald Music Hall 01224 641122

BARNSLEY
Death at Sea/Idles Lucorum 01226 299921

BATH
Charlotte Church Moles 01225 404445

BELFAST
The Script Odyssey 028 9073 9074

BIRMINGHAM
Coasts Yardbird 0121 212 2524
Dark Patrick/Electric Cake Salad Roadhouse 0121 624 2920
Dumb Sunflower Lounge 0121 632 6756
Foals Institute 0844 248 5037
The Last Carnival O2 Academy 3 0870 477 2000
Wet Nuns Rainbow 0121 772 8174

BOURNEMOUTH
Woodpigeon/Collectress St Stephen's Church 01202 485664

BRIGHTON
Godsized/Eye For An Eye/By Definition The Haunt 01273 770 847
Mmoths Sticky Mike's Frog Bar 01273 749 465
The Pretty Things/The Standard Lamps Komedia 01273 647 100
Society Prince Albert 01273 730 499
Twenty Twenty/Baconhead/Sonic Roundabout Green Door Store 07894 267 053
Wednesday 13 Concorde 2 01273 673 311

BRISTOL
Disclosure Exchange 0117 9304538
Lindi Ortega Fleece 0117 945 0996
-M- Thekla 08713 100000

CAMBRIDGE
Jessie Ware/Mikky Ekko Junction 01223 511511

CARDIFF
Gary Marlow/Neil Starr Buffalo Bar 02920 310312

DERRY
Foy Vance Playhouse 028 7126 8027

EDINBURGH
The Travelling Band/Ellen & The Escapades/The Holy Ghosts Electric Circus 0131 226 4224

EXETER
Robyn Hitchcock Phoenix 01392 667080

GLASGOW
ME King Tut's Wah Wah Hut 0141 221 5279

HOVE
Jaime Regan Brunswick 01273 735254

HULL
Lewis Watson Fruit 01482 221113

LEEDS
Duologue/Post War Years Nation Of Shopkeepers 0113 203 1831
Egyptian Hip Hop Brudenell Social Club 0113 243 5866
Newham Generals/The Heatwave/ Lady Leshurr Leeds University Union 0113 380 1400

LEICESTER
Concrete Knives Musician 0116 251 0080
Tall Ships Firebug 0116 255 1228

LIVERPOOL
Will & The People Zanzibar 0151 707 0633

LONDON
Alasdair Roberts/RM Hubbert The Lexington 020 7837 5387
Atau Tanaka & Adam Parkinson MacBeth 020 7739 5095
Breathless Buffalo Bar 020 7359 6191
Brolin Electrowerkz 020 7837 6419
Cheatahs/East India Youth Shacklewell Arms 020 7249 0810
Electra Cmplx/Music Scene
Holocaust Power Lunches Arts Café
Emily Barker & The Red Clay Halo St Pancras Old Church
Funeral Suits Old Blue Last 020 7613 2478
Grigory Leps Royal Albert Hall 020 7589 8212
The Hummingbirds/Grass House/ The Lake Poets/Khushi Bull & Gate 020 7485 5358
Jessica Clemmons/Radar Nambucca 020 7272 7366
Job For A Cowboy/War From A Harlots Mouth Underworld 020 7482 1932
Josh Kumra Borderline 020 7734 5547
Larry Graham Jazz Café 020 7916 6060
Linnea Olsson Slaughtered Lamb 020 8682 4080
Man Like Me Plan B 08701 165421
Maps & Atlases Dingwalls 020 7267 1577
Marika Hackman Sebright Arms 020 7729 0937
Mitsuko Uchida Royal Festival Hall 020 7960 4242
Noel Gallagher/Kasabian/Nicole Scherzinger Wembley Arena 0870 060 0870
Odessa/Despite My Deepest Fear/No Consequence Garage 020 7607 1818
Of Monsters & Men O2 Shepherds Bush Empire 0870 771 2000
The People Band Café Oto 0871 230 1094
Planes Birthdays 0 20 7923 1680
San Cisco Hoxton Square Bar and Kitchen 020 7613 0709
The Sea And Cake Scala 020 7833 2022
Thank Pablo/Sea Stacks/Bon Bon/ Hattie Whitehead Old Queens Head 020 7354 9993
Virginmarys Barfly 0870 907 0999
We Were Evergreen Village Underground 020 7422 7505
Wilko Johnson KOKO 020 7388 3222

MANCHESTER
Brown Brogues Kraak 07855 939 129
Deap Vally/Drenge Deaf Institute 0161 330 4019
Girls Aloud Arena
Klara Soderberg/Jo Rose Jackalope 0161 862 9911
Kvelertak Academy 0161 832 1111
Stu Larsen The Castle 0161 237 9485
Tokoloshi Soup Kitchen 0161 236 5100

NEWCASTLE
Joe Banfi Head Of Steam 0191 232 4379
Ne-Yo/Tulisa Metro Radio Arena 0870 707 8000

NORWICH
Halestorm/Sacred Mother Tongue Waterfront 01603 632 717

NOTTINGHAM
Lawson Rock City 08713 100000
Richard Thompson Royal Centre 0115 948 2525
Tom Odell Rescue Rooms 0115 958 8484

OXFORD
Frankie Cocozza O2 Academy 0870 477 2000

PORTSMOUTH
The Joy Formidable/Night Engine Wedgewood Rooms 023 9286 3911

PRESTON
The Magic Band Continental 01772 499 425

READING
The Cramatics The Facebar 0118 956 8188

SALFORD
Duke Special Lowry 0161 876 2121

SHEFFIELD
The Acoustic Strawbs Greystones 0114 266 5599
Anais Mitchell/Jefferson Hamer Library Theatre 0114 278 9789
Twisted Wheel Queens Social Club 0114 272 5544

TUNBRIDGE WELLS
Reel Big Fish/Suburban Legends/ Magnus Puto The Forum 0871 277 7101

WOLVERHAMPTON
The Darkness/Ginger Wildheart Civic Hall 01902 552121

Kasabian, Wembley Arena, London

RICHARD JOHNSON, DEREK BREMNER, DAN DENNISON, ELINOR JONES, VIKTOR FRANKOWSKI

THURSDAY
March 7

BELFAST
One Direction Odyssey 028 9073 9074
Stereophonics Waterfront 028 9033 4455

BIRMINGHAM
Beth Hart/Pete Molinari Institute 0844 248 5037
Bombers Bulls Head
Sam Lee Hare & Hounds 0870 264 3333
Trivax/GlassBullet O2 Academy 3 0870 477 2000
Zakotrev/Structures Scruffy Murphy's 0121 333 3201

BOURNEMOUTH
Lawson O2 Academy 0870 477 2000

BRIGHTON
Konoba/Jacko Hooper/Jenna Bennett Latest Music Bar 01273 687 171
Maps & Atlases/Farewell JR Green Door Store 07894 267 053
Royal Blood/Broker/She Crazy! Sticky Mike's Frog Bar 01273 749 465
Steve Reich/London Sinfonietta Dome 01273 709709
Woodpigeon/Collectress The Hope 01273 723 568

BRISTOL
The Courteeners O2 Academy 0870 477 2000
Jebo Thunderbolt 07791 319 614
The Virginmarys Louisiana 0117 926 5978
Wednesday 13/Sister/Ashestoangels Fleece 0117 945 0996

CARDIFF
Charlotte Church/Houdini Dax Clwb Ifor Bach 029 2023 2199
Little Arrow/Quiet Marauder/Dan Messore Gwdihw Café Bar 029 2039 7933
Will & The People KOKO Gorillaz 08701 352245

EDINBURGH
Caroline Gilmour Jazz Bar 0131 220 4298
Henry Ibbs Captain's Bar 01316 682312
The Sunshine Delay Voodoo Rooms 0131 556 7060

EXETER
R. Ring Cavern Club 01392 495 370

GATESHEAD
Amy Macdonald Sage Arena 0870 703 4555
Anais Mitchell/Jefferson Hamer Caedmon Hall 0191 477 3478

GLASGOW
The Acoustic Strawbs Ferry 01698 360085
Concrete Knives Broadcast 0141 332 7304
Living Colour The Garage 0141 332 1120
The Travelling Band/Ellen & The Escapades King Tut's Wah Wah Hut 0141 221 5279
Wreckless Eric/Amy Rigby Stereo 0141 576 5018

HATFIELD
The Enemy/The Family Rain/Lost/Empire University Of Hertfordshire 01707 285008

HOVE
The 1930s/Woodland Blue/Rich Keam Brunswick 01273 735254

LEEDS
Johnny Marr/FURS Brudenell Social Club 0113 243 5866
Lianne La Havas/Rae Morris Leeds University Union 0113 380 1400
Linnea Olsson Brudenell Social Club 0113 243 5866

LEICESTER
Fights & Fires/Let's Talk Daggers Soundhouse 07830 425555
John Butler Musician 0116 251 0080

Disclosure, Heaven, London

LIVERPOOL
Deap Vally/Drenge Shipping Forecast 0151 709 6901
Duke Special Floral Pavillion Theatre 0151 666 0000
The Stranglers/The Godfathers O2 Academy 0870 477 2000

LONDON
Amund Maarud Barfly 0870 907 0999
Cannibal Corpse/DevilDriver/The Black Dahlia Murder Forum 020 7344 0044
Cobblestone Jazz/Falty DL/James Priestley Oval Space 0 20 7033 9932
Cold Specks Queen Elizabeth Hall 020 7960 4242
The Darkness/Ginger Wildheart Hammersmith Apollo 0870 606 3400
Deaf Club/Sons & Lovers/Kieran Leonard Proud Galleries 020 7482 3867
Disclosure Heaven 020 7930 2020
Emily Barker & The Red Clay Halo The Bedford 0208 682 8940
Frankie Cocozza O2 Academy Islington 0870 477 2000
Homeboy Sandman Cargo 0207 749 7840
Joe Banfi Sebright Arms 020 7729 0937
Justin Bieber/Carly Rae Jepsen/Cody Simpson O2 0870 701 4444
J Appiah/Nikki Garnett/Nick Brewer Queen Of Hoxton 020 7422 0958
Lindi Ortega Hoxton Square Bar & Kitchen 020 7613 0709
Mugstar/Clinic Corsica Studios 0207 703 4760
Neville Staple McCluskys 020 8541 1515
Of Monsters & Men O2 Shepherds Bush Empire 0870 771 2000
Post Bull & Gate 020 7485 5358
Ron Sexsmith/Kristina Train Royal Albert Hall 020 7589 8212
Sean Nicholas Savage Shacklewell Arms 020 7249 0810
Sigur Rós/Blanck Mass O2 Academy Brixton 0870 477 2000
Spectres/GuMM/Oliver Wilde Old Blue Last 020 7613 2478
Swanton Bombs/The Darlingtons The Finsbury 020 8809 1142
Tall Ships/Emperor Yes Scala 020 7833 2022
Tom Hickox St Pancras Old Church
Triggerfinger Garage 020 7607 1818
Willy Mason/The Mariner's Children KOKO 020 7388 3222
Xander The Great The Lexington 020 7837 5387

MANCHESTER
Breed 77 NQ Live 0161 834 8180
Cloud Boat Trof Fallowfield 0161 224 0467
Enemies Night & Day Café 0161 236 1822
Girls Aloud Arena
Jessie Ware/Laura Mvula The Ritz 0161 2364355
Jo Rose/Klara Soderberg/Gabriel Minnikin Takk
The Magic Band Band On The Wall 0161 832 6625
Mmoths Soup Kitchen 0161 236 5100
Tacet Ensemble Deaf Institute 0161 330 4019
Twisted Wheel Academy 0161 832 1111
Wet Nuns Roadhouse 0161 228 1789

NEWCASTLE
ME Hoults Yard 0191 265 4282
The Selecter/Talisman O2 Academy 2 0870 477 2000

NORWICH
The Blackhearts Brickmakers 01603 441 118
Roller Trio Arts Centre 01603 660 352

NOTTINGHAM
Robyn Hitchcock/Stranded Horse Bodega Social Club 08713 100000

OXFORD
Halestorm/Sacred Mother Tongue O2 Academy 0870 477 2000

SHEFFIELD
Dizraeli & The Small Gods O2 Academy 0870 477 2000
Duologue/Post War Years Bungalows & Bears 0114 279 2901
Kvelertak/Truckfighters/El Doom & The Born Electric Corporation 0114 276 0262

SOUTHAMPTON
Bastille Mo'Club 023 8022 6439
Planes Joiners 023 8022 5612
Reel Big Fish/Suburban Legends/Magnus Puto University 023 8059 5000
Stiff Little Fingers Brook 023 8055 5366

ST ALBANS
Beans On Toast Horn 01727 853 143

YORK
Lewis Watson The Duchess 01904 641 413
Ruarri Joseph/Marc O'Reilly Fibbers 01904 651 250

FRIDAY
March 8

BATH
Jim Moray Chapel Arts Centre 0122 5404445

BEDFORD
Dead Sons Esquires 01234 340120

BELFAST
Laurent Garnier/John Craig Stiff Kitten 028 9023 8700
One Direction Odyssey 028 9073 9074

BIRMINGHAM
Lianne La Havas/Rae Morris Institute 0844 248 5037
My Bloody Valentine O2 Academy 2 0870 477 2000
Planes Hare & Hounds 0870 264 3333
Ruarri Joseph Medicine Bar 0121 693 6001
Stuart McColl Irish Centre 0121 622 2314
Towns Flapper 0121 236 2421
Twisted Wheel/The Tricks/Stubblemelt Rainbow 0121 772 8174

BOURNEMOUTH
David Rodigan/Shy FX/Toddla T O2 Academy 0870 477 2000

BRIGHTON
Caro Emerald Dome 01273 709709
Cyril Hahn Audio 01273 624343
Ex-Easter Island Head The Hope 01273 723 568
Lindi Ortega/Zervas & Pepper Green Door Store 07894 267 053
Stiff Little Fingers/Ed Tudor-Pole Concorde 2 01273 673 311

BRISTOL
Fat Man Swings Old Duke 0117 927 7137
Jacques Greene Thekla 08713 100000
Maps & Atlases/Goan Dogs/Farewell JR Louisiana 0117 926 5978
The Postman/Andy Tokyo/Finnerz O2 Academy 0870 477 2000
Space Fleece 0117 945 0996
Tom Odell Thekla 08713 100000

CAMBRIDGE
Robert Cray Corn Exchange 01223 357851

CARDIFF
Breed 77/The Evil Inside/Left Unscarred/For The Imperium Bogiez 029 2034 1463
Enemies/The Milk Race/Croupier Clwb Ifor Bach 029 2023 2199
The Last Carnival The Globe 07738 983947

CARLISLE
Public Service Broadcasting Brickyard 01228 512 220

DUNDEE
Def-Con-One/Excellent Cadaver/Primal Visions Beat Generator 01382 229226

EDINBURGH
Anais Mitchell/Jefferson Hamer Pleasance Theatre & Cabaret Bar 0131 650 9523
Lizzie & The Banshees Citrus Club 0131 622 7086
The Sundowners/Caravan Club/The Jackals/Last Minute Glory Voodoo Rooms 0131 556 7060

EXETER
Eptic/Pegboard Nerds/Subscape University 01392 263519
Fairport Convention/Fake Thackray Corn Exchange 01392 665866
Joe Driscoll & Sekou Kouyate Phoenix 01392 667080
Laid Blak Cavern Club 01392 495 370

GATESHEAD
Tommy Emmanuel/Martin Taylor Sage Arena 0870 703 4555

GLASGOW
The Frank & Walters King Tut's Wah Wah Hut 0141 221 5279
Jessie Ware/Mikky Ekko/Laura Mvula O2 ABC 0870 903 3444
Pirate Sons/Wolves In Walls Broadcast 0141 332 7304
The Selecter/Talisman Oran Mor 0141 552 9224
The Usuals O2 ABC 0870 903 3444

LEEDS
Beth Hart/Tristan Mackay O2 Academy 0870 477 2000
Mike Skinner (DJ Set) Faversham 0113 245 8817
Random Impulse Cockpit 0113 244 3446
The Travelling Band/Dancing Years Brudenell Social Club 0113 243 5866
Willy Mason Wardrobe 0113 222 3434

LIVERPOOL
Ne-Yo/Tulisa Echo Arena 0844 8000 400

LONDON
Amon Tobin Hammersmith Apollo 0870 606 3400
Angelique Kidjo/Fatoumata Diawara Royal Festival Hall 020 7960 4242

CLUB NME
LONDON
CHINA RATS/DUMB
KOKO
0844 847 2258

Anna Lena & The Orchids/Hella
Better Dancer Sebright Arms 020 7729 0937
Artful Dodger Dingwalls 020 7267 1577
Bleech/Two Skies/All American Girl Hope and Anchor
The Bouncing Souls/Cheap Girls/Luther Garage 020 7607 1818
B-Traits Nest 020 7354 9993
Chapelier Fou Cargo 0207 749 7840
China Rats/Dumb Club NME @ KOKO 0870 4325527
Coastal Cities/Panda Cubs/Tidal Wars Bull & Gate 020 7485 5358
Coastal Son/Whistle Jacket/Fever Dream MacBeth 020 7739 5095
Elliphant Visions Video Bar 020 7275 7520
Emily Barker & The Red Clay Halo Hoxton Hall 020 7739 5431
Glen Matlock Islington 020 7609 4917
Goldie/Kode 9/Ikonika Fabric 020 7336 8898
Halestorm/In This Moment Electric Ballroom 020 7485 9006
The Homosexuals/Primitive Parts/Vague Persian Victoria 020 8399 1447
Jamie Lidell Heaven 020 7930 2020
The Joy Formidable Roundhouse 020 7482 7318
Justin Bieber/Carly Rae Jepsen/Cody Simpson O2 0870 701 4444
Lisa Lashes/Claudia Cazacu/Sister Bliss Ministry Of Sound 020 7378 6528
Living Colour KOKO 020 7388 3222
Pete Tong/Jonas Rathsman/Ejeca XOYO 020 7729 5959
Redshape/Pariah/Pangaea Corsica Studios 0207 703 4760
Reel Big Fish/Suburban Legends Forum 020 7344 0044
R. Ring/Golden Grrrls/Slushy Guts The Lexington 020 7837 5387
Scroobius Pip/Destruction/Dan Le Sac Book Club 020 7684 8618
Seasfire Old Blue Last 020 7613 2478
Sigur Rós/Blanck Mass O2 Academy Brixton 0870 477 2000
The Strangers/Sabre Tooth Monk Rattlesnake Of Angel 020 7354 0471
Sudakistan/Sex Beet/Boneyards/Thee MVPs Shacklewell Arms 020 7249 0810
Timo Maas Egg 020 7428 7574
The Troggs Assembly Hall 020 8577 6969
Will & The People Vibe Bar 020 7377 9880

MANCHESTER
Concrete Knives The Castle 0161 237 9485
Egyptian Hip Hop Gorilla 0161 832 1111
Hidden Orchestra Band On The Wall 0161 832 6625
ME Dry Bar 0161 236 5920
Triggerfinger Deaf Institute 0161 330 4019
Virginmarys Academy 0161 832 1111
Zinc Sankey's 0161 661 9668

NEWCASTLE
The Acrobatic Society Newbridge Studios 0191 232 8975
The Baghdaddies Cumberland Arms 0191 265 6151
Barry Hyde Cluny 0191 230 4474
Gabby Young & Other Animals Hoochie Coochie 01912220130
Kvelertak O2 Academy 0870 477 2000
Lulu James Other Rooms 0191 261 9755
Verity Susman Heartattack & Vine 07732 280185
Viv Albertine/Rachel Lancaster/The Sniffs Morden Tower 0871 230 1094

NORWICH
Bastille Waterfront 01603 632 717
Foals UEA 01603 505401

NOTTINGHAM
DevilDriver/Cannibal Corpse Rock City 08713 100000
Duologue/Post War Years Spanky Van Dykes 0115 924 3730
The Script Capital FM Arena 0115 948 4526

OXFORD
Joker O2 Academy 0870 477 2000

PLYMOUTH
Cancer Bats/Brutality Will Prevail/Empress White Rabbit 01752 227522

PRESTON
Johnny Marr/FURS 53 Degrees 01772 893 000

READING
Chase & Status (DJ Set)/DJ EZ/The Freestylers University 0118 987 5123
2ManyDJs Sub89 0871 230 1094

SALFORD
Linnea Olsson Sacred Trinity Church 0161 834 2041

SHEFFIELD
DJ Bug Corporation 0114 276 0262

SOUTHAMPTON
Man Like Me Roxx

STOCKTON
The Chapman Family Georgian Theatre 01642 674115

WREXHAM
Rhydian Roberts Glyndwr University 019 78 29 30 72

YORK
The Pretty Things The Duchess 01904 641 413

SATURDAY
March 9

BATH
Julian Smith Chapel Arts Centre 0122 5404445
Mad Dog McRea Green Park Tavern 01225 400050
Motorcity Komedia 0845 293 8480

BEDFORD
King Hammond & The Spirit Of '69/ The Lords Esquires 01234 340120

BIRMINGHAM
Disclosure (DJ set) Rainbow 0121 772 8174
Fabio Hare & Hounds 0870 264 3333
Jessie Ware/Bastille Institute 0844 248 5037
The Kingcrawlers/King Canute O2 Academy 3 0870 477 2000

BOURNEMOUTH
Caro Emerald Pavilion 01202 456456
Will & The People The Winchester 01202 552 206

BRIGHTON
Bat Country Latest Music Bar 01273 687 171
Blah Blah Blah/Mosca/Dusky Digital 01273 202407
The Bouncing Souls/Cheap Girls The Haunt 01273 770 847
Joe Banfi The Hope 01273 723 568
Lene Lovich/Das Fluff Green Door Store 07894 267 053
The Vinyls Sticky Mike's Frog Bar 01273 749 465
2ManyDJs Concorde 2 01273 673 311

BRISTOL
Cloud Boat Start The Bus 0117 930 4370
Duologue/Post War Years Start The Bus 0117 930 4370
Hidden Orchestra Thekla 08713 100000
The Hypnotic Eye/John The Mod The Lanes 0117 325 1979
Indiana Thekla 08713 100000
Joe Driscoll & Sekou Kouyate Colston Hall 0117 922 3683
Redhouse Red Lion 0117 956 0230
Ruts DC/Criminal Mind Fleece 0117 945 0996
We Will Have Victory/ Private Britton Stag & Hounds 0117 929 7048

CAMBRIDGE
LULS/Carousels Portland Arms 01223 357268

CARDIFF
Cancer Bats/Brutality Will Prevail/ Empress Cardiff University SU

COVENTRY
Raf Daddy/Tough Love Showcase 0871 220 1000

DERBY
The Bleeding Hearts Sitwell Tavern 01332 720909

EDINBURGH
The Selecter/Talisman Liquid Room 0131 225 2564
The Sundowners/Caravan Club/ The Jackals/Last Minute Glory Voodoo Rooms 0131 556 7060

EXETER
Mike Watt/The Arteries Cavern Club 01392 495 370

GATESHEAD
Willy Mason Old Town Hall 0191 433 6916

GLASGOW
Girls Aloud SECC 0141 248 3000
The Kleptocrats O2 ABC 0870 903 3444
Kvelertak Stereo 0141 576 5018
The Magic Band Arches 0141 221 4001
My Bloody Valentine Barrowlands 0141 552 4601
Nicky Romero/Jack Beats/Nilson Arches 0141 221 4001
Viv Albertine SWG3 0141 357 7246
Wilko Johnson O2 ABC 0870 903 3444

HOVE
Lem & The White Fire/Jessica Mary York Brunswick 01273 735254

HULL
John Otway & Wild Willy Barrett Fruit 01482 221113

LEEDS
Foals LMUSU
Foals (DJ set) Nation Of Shopkeepers 0113 203 1831
Humanfly/Bilge Pump/Azorez Brudenell Social Club 0113 243 5866
The Stranglers/The Godfathers O2 Academy 0870 477 2000

LEICESTER
Dizraeli & The Small Gods Soundhouse 07830 425555
Hallowed People/Polarflares/Cruel Tongues Lock 42

LINCOLN
Gabby Young & Other Animals Drill Hall 01522 873894

LIVERPOOL
The Enemy O2 Academy 0870 477 2000
Gretchen Peters Epstein Theatre 0151 709 7844
Griphook O2 Academy 0870 477 2000
The Moody Blues Philharmonic Hall 0871 230 1094
The Script Echo Arena 0844 8000 400

LONDON
Baauer XOYO 020 7729 5959
The Bloody Beetroots/High Rankin/ Cutline KOKO 020 7388 3222
Booka Shade Fire Club 020 3242 0040
The Dead Formats/Ghouls/Half Crown Ginglik 020 8749 2310
Devolver/Visions/Carcer City Upstairs At The Garage 020 7607 1818
The Dirty Rivers/The Tapestry/ Soul Boy Mystic Queen Of Hoxton 020 7422 0958
Ex-Easter Island Head/Haiku Salat David O'Dowda Union Chapel 020 7226 1686
Hella Better Dancer/The Advanced Plastics Group/Boy Names Buffalo Bar 020 7359 6191
Hot 8 Brass Band Garage 020 7607 1818
Mark Morriss Jamm 020 7274 5537
Riff Raff Barfly (Upstairs) 0870 907 0999
Sigur Ros/Blanck Mass O2 Academy Brixton 0870 477 2000
The Stanton Warriors/Coda/Herve Under The Bridge 020 7957 8261
Susana Baca Queen Elizabeth Hall 020 7960 4242
Twisted Wheel Borderline 020 7734 5547

MANCHESTER
DevilDriver/Cannibal Corpse The Ritz 0161 2364355
The Internet/Kilo Kish Night & Day Café 0161 236 1822
Man Like Me Sound Control 0161 236 0340
Ne-Yo/Tulisa Arena
Orphan Boy/Frazer Kings/The Antics/The Velocets Ruby Lounge 0161 834 1392
Planes Deaf Institute 0161 330 4019
Post War Glamour Girls/Songs For Walter Roadhouse 0161 228 1789
Steve Lawler/Darius Syrossian
XXXY Sankey's 0161 661 9668

MILTON KEYNES
Dave Hughes & The Renegade Folk Punk Band/The Nameless Three Watershed 07935 641 660

NEWCASTLE
Lewis Watson Hoults Yard 0191 265 4282
R. Ring Cluny 0191 230 4474

NORWICH
Concrete Knives Arts Centre 01603 660 352
Lawson UEA 01603 505401

NOTTINGHAM
Linnea Olsson Rescue Rooms 0115 958 8484
Wednesday 13 Rock City 08713 100000

OXFORD
The Courteeners O2 Academy 0870 477 2000
Hackman Cellar 01865 244 761
Space O2 Academy 0870 477 2000

PORTSMOUTH
FURS/The Boy I Used To Be Registry 023 9288 2981
Kristina Train Wedgewood Rooms 023 9286 3911

PRESTON
Benga 53 Degrees 01772 893 000

READING
Mellor/Bloom/Terrics Queen's Arms 0118 957 6858
The Shanklin Freak Show The Facebar 0118 956 8188
Wolf Alice/Tail Feather Oakford Social Club 0116 255 3956

SHEFFIELD
Amy Macdonald City Hall 0114 278 9789
DJ Jimm Corporation 0114 276 0262
The Last Carnival/The Colliers/The Pressure Cell Plug 0114 276 7093
Woolly Mammoth/Rachael Dadd Greystones 0114 266 5599
Xray Horse Harley 0114 275 2288

SOUTHAMPTON
The Black Tambourines Lennons 023 8057 0460
Coasts Joiners 023 8022 5612
Gavin Herlihy/John Barber Junk Club 023 8033 5445

STOKE ON TRENT
Benjamin Owen Sugarmill 01782 214 991
Of Legions Underground 01782 219944

ST ALBANS
Richard Thompson Alban Arena 01727 844 488

TUNBRIDGE WELLS
Robert Cray Assembly Hall 01892 530613

WARWICK
The Light Surgeons/Heritage Orchestra Arts Centre 024 7652 4524

WOLVERHAMPTON
Huey Morgan & The New Yorkers/ Mike Marlin Slade Rooms 0870 320 7000

YORK
The Travelling Band/Ellen & The Escapades/Pelico The Duchess 01904 641 413

SUNDAY
March 10

Cancer Bats, Institute, Birmingham

BELFAST
Black Rebel Motorcycle Club Limelight 028 9032 5942
One Direction Odyssey 028 9073 9074

BIRMINGHAM
Cancer Bats Institute 0844 248 5037
Dizraeli & The Small Gods O2 Academy 3 0870 477 2000

BOURNEMOUTH
Space Old Fire Station 01202 503888

BRIGHTON
Amy Macdonald Dome 01273 709709
Hidden Orchestra Blind Tiger 01273 681228
Tom Odell The Haunt 01273 770 847
Will & The People Sticky Mike's Frog Bar 01273 749 465

BRISTOL
Breed 77/Left Unscarred Fleece 0117 945 0996
The Light Surgeons/Heritage Orchestra Colston Hall 0117 922 3683
Robyn Hitchcock/Stranded Horse Thekla 08713 100000
Sam Lee Folk House 0117 926 2987

CAMBRIDGE
Lawson Corn Exchange 01223 357851

CARDIFF
Halestorm/Sacred Mother Tongue Cardiff University SU
Hazel O'Connor The Globe 07738 983947

DERBY
The Arteries Victoria Inn 01332 204 873

EDINBURGH
Inceyte/Dead Echoes/Kiltreiser/ Pocket Rocket Studio 24 0131 558 3758
The Magic Band Picture House 0844 847 1740
Rantum Scantum Captain's Bar 01316 682312
Tom Oakes/Kathryn Nicoll Captain's Bar 01316 682312

GATESHEAD
Marry Waterson & Oliver Knight Sage Arena 0870 703 4555

GLASGOW
DevilDriver/Cannibal Corpse O2 ABC 0870 903 3444
Duke Special Arches 0141 221 4001
Girls Aloud SECC 0141 248 3000
John Otway & Wild Willy Barrett Ferry 01698 360085
Lewis Watson King Tut's Wah Wah Hut 0141 221 5279
Linnea Olsson King Tut's Wah Wah Hut 0141 221 5279
Wednesday 13 Cathouse 0141 248 6606
Willy Mason Oran Mor 0141 552 9224

HOVE
Ant Law Brunswick 01273 735254

HULL
Roddy Woomble Fruit Hull 01482 221113

LEEDS
Bastille Cockpit 0113 244 3446
Everybody Looks Famous/Next Stop Atlanta/Saving Time/Virgin Voltz The Library 0113 2440794
Let's Talk Daggers Royal Park Cellars 0113 274 1758
Mike Peters & The Alarm O2 Academy 0870 477 2000
Ruarri Joseph/Marc O'Reilly Brudenell Social Club 0113 243 5866

LEICESTER
Aynsley Lister Musician 0116 251 0080
Beans On Toast The Cookie Jar 0116 2531212
KGB Donkey 0116 270 5042

LIVERPOOL
The Travelling Band/Ellen & The Escapades Eric's Club

LONDON
AMM/Duo Pantomorf Café Oto 0871 230 1094
Bird Eats Baby/Death In Texas/ Emberhoney/Simonne & The Dark Stars Rattlesnake Of Angel 020 7354 0471
Codes In The Clouds/Monsters Build Surya 02075610030
Michael Forrest/Chik Budo/Dolly Dollycore Power Lunches Arts Café
Roxie LS The Lexington 020 7837 5387
Sheen/Prisms/Moats/Islander Hoxton Square Bar and Kitchen 020 7613 0709
Shovels & Rope Slaughtered Lamb 020 8682 4080

MANCHESTER
Foy Vance Deaf Institute 0161 330 4019
Huey Morgan & The New Yorkers/ Mike Marlin Academy 0161 832 1111
Indiana The Castle 0161 237 9485
Lianne La Havas/Rae Morris The Ritz 0161 2364355
My Bloody Valentine O2 Apollo 0870 401 8000

MILTON KEYNES
Hey Moonshaker Watershed 07935 641 660

NEWCASTLE
The Internet/Kilo Kish Hoults Yard 0191 265 4282
Planes Cluny 0191 230 4474
The Script Metro Radio Arena 0870 707 8000

NORWICH
Chas & Dave St Andrews & Blackfriars Hall 01603 628477
Robert Cray Theatre Royal 01603 630000

OXFORD
Heart Of A Dog/Milly Hirst Fusion Arts Centre
Johnny Marr/FURS O2 Academy 0870 477 2000

PORTSMOUTH
The Bouncing Souls/Cheap Girls Wedgewood Rooms 023 9286 3911

PRESTON
Stiff Little Fingers/The Men They Couldn't Hang 53 Degrees 01772 893 000

READING
Attention Thieves/Neck Deep Sub89 0871 230 1094

SALFORD
Richard Thompson Lowry 0161 876 2121

SHEFFIELD
The Selecter/Talisman O2 Academy 2 0870 477 2000

STOCKTON
Wreckless Eric/Amy Rigby Green Room 01642 606525

WARWICK
Clannad Arts Centre 024 7652 4524

WOLVERHAMPTON
Tommy Emmanuel/Martin Taylor Robin 2 01902 497860

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MONDAY
March 11

ABERDEEN
Duke Special Lemon Tree 01224 642230

BELFAST
One Direction Odyssey 028 9073 9074

BIRMINGHAM
Wreckless Eric/Amy Rigby Kitchen Garden Café 0121 443 4725

BRIGHTON
The Light Surgeons/Heritage Orchestra Dome 01273 709709
Nick Williams/Heart Of A Dog/Milly Hirst Latest Music Bar 01273 687 171
Saint Vitus/Mos Generator The Haunt 01273 770 847
Tom Baxter Komedia 01273 647 100

BRISTOL
Foals O2 Academy 0870 477 2000
Foy Vance Fleece 0117 945 0996
Theme Park/LULS Louisiana 0117 926 5978

CAMBRIDGE
Beth Hart/Tristan Mackay Junction 01223 511511

COVENTRY
ME Kasbah 024 7655 4473

EDINBURGH
Ewen Forfar Captain's Bar 01316 682312
Lewis Watson Electric Circus 0131 226 4224

GATESHEAD
Robert Cray Sage Arena 0870 703 4555

GLASGOW
Girls Aloud SECC 0141 248 3000
The Internet/Kilo Kish Arches 0141 221 4001
Planes King Tut's Wah Wah Hut 0141 221 5279

GUILDFORD
Ben Montague Boileroom 01483 539 539

LEICESTER
The Courteeners/The Family Rain O2 Academy 0870 477 2000

LIVERPOOL
The Men They Couldn't Hang Eric's Club
Rachel Sermani Mello Mello 0151 707 0898
Stornoway Kazimier 0871 230 1094

LONDON
Arash/Omid Kamran & Hooman Coronet 020 7701 1500
Brad Mehldau/Mark Guiliana Village Underground 020 7422 7505
Caro Emerald Royal Albert Hall 020 7589 8212
Coasts/Casablanca/Blisseyes Barfly (Upstairs) 0870 907 0999
The European Sebright Arms 020 7729 0937
Frank Hamilton Upstairs At The Garage 020 7607 1818
Lianne La Havas/Rae Morris/George Ezra O2 Shepherds Bush Empire 0870 771 2000
Lost Harbours Catch 020 7729 6097
The Lumineers O2 Academy Brixton 0870 477 2000
MS MR XOYO 020 7729 5959
Olafur Arnalds/Greg Haines/Britten Sinfonia/Andre de Ridder Barbican Centre 020 7638 8891
Rap 6/Charlie Sloth/Manny Norte Scala 020 7833 2022
Shovels & Rope Slaughtered Lamb 020 8682 4080
Susanne Sundfor Hoxton Square Bar and Kitchen 020 7613 0709
Times Red Surya 02075610030
Turbogeist Black Heart 020 7428 9730

MANCHESTER
Beans On Toast Kraak 07855 939 129
Next Stop Atlanta/Everybody Looks Famous Dry Bar 0161 236 5920
Seaming To/Kira Kira Band On The Wall 0161 832 6625

NEWCASTLE
Cancer Bats/Brutality Will Prevail/Empress O2 Academy 0870 477 2000
The Magic Band Cluny 0191 230 4474

NORWICH
Johnny Marr Waterfront 01603 632 717

NOTTINGHAM
Halestorm/Sacred Mother Tongue Rock City 08713 100000

OXFORD
Bad Influence Jericho Tavern 01865 311 775
Jessie Ware/Laura Mvula O2 Academy 0870 477 2000

SHEFFIELD
Giants/Dead Harts Corporation 0114 276 0262
Roddy Woomble Greystones 0114 266 5599

SOUTHAMPTON
Tom Odell Brook 023 8055 5366

TUNBRIDGE WELLS
Miss May I The Forum 0871 277 7101

WARWICK
Joe Driscoll & Sekou Kouyate Arts Centre 024 7652 4524

WREXHAM
Breed 77 Central Station 01978 358780

YORK
Huey Morgan & The New Yorkers The Duchess 01904 641 413

MS MR, XOYO, London

TUESDAY
March 12

Foals, Rock City, Nottingham

ABERDEEN
Trio Red/Yellowjackets Music Hall 01224 641122

BIRMINGHAM
Bullet For My Valentine/Halestorm O2 Academy 2 0870 477 2000
Jazz Morley Hare & Hounds 0870 264 3333
Layers/Scholars Sunflower Lounge 0121 632 6756
Olly Murs LG Arena 0121 780 4133
Roddy Woomble Glee Club 0870 241 5093

BRIGHTON
Foy Vance Komedia 01273 647 100
Lawson Dome 01273 709709
Man Like Me The Haunt 01273 770 847
Pink Narcissus Blind Tiger 01273 681228

BRISTOL
The Bouncing Souls/Cheap Girls Fleece 0117 945 0996
Jessie Ware O2 Academy 0870 477 2000

CAMBRIDGE
Amy Macdonald Corn Exchange 01223 357851
Johnny Marr/FURS Junction 01223 511511

CARDIFF
The Courteeners/The Family Rain Cardiff University SU
Kvelertak/Truckfighters/El Doom & The Born Electric Clwb Ifor Bach 029 2023 2199

EDINBURGH
Neil Thomson Captain's Bar 01316 682312
Rick Redbeard Electric Circus 0131 226 4224

GATESHEAD
The Light Surgeons/Heritage Orchestra Old Town Hall 0191 433 6916

GLASGOW
The Boscos Bar Bloc 0141 574 6066
Cancer Bats/Brutality Will Prevail/Empress King Tut's Wah Wah Hut 0141 221 5279
Claudia Brucken O2 ABC 0870 903 3444
The Script SECC 0141 248 3000

GUILDFORD
The Stranglers/The Godfathers G Live 0844 7701 797

LEEDS
Chad Valley Nation Of Shopkeepers 0113 203 1831
The Internet/Kilo Kish Brudenell Social Club 0113 243 5866
Jacobean Ruff/Jack Haining/Ella Rothwell Oporto 0113 245 4444
Panda/Taneli/TJPN Wire Club 0870 444 4018
The Rodeo Idiot Engine/Selenites Royal Park Cellars 0113 274 1758

LEICESTER
Alan Bonner Shed 0116 262 2255
Coasts Musician 0116 251 0080

LIVERPOOL
Willy Mason Kazimier 0871 230 1094

LONDON
Blonde Bunny Barfly (Upstairs) 0870 907 0999
Dan Korn/The YuYa/Flamingods Sebright Arms 020 7729 0937
David Grout Trio The Bedford 0208 682 8940
Kites Shacklewell Arms 020 7249 0810
Kwes Factory 7 0207 492 0905
Lianne La Havas/Lewis Watson O2 Shepherds Bush Empire 0870 771 2000
The Lumineers O2 Academy Brixton 0870 477 2000
Matisyahu Scala 020 7833 2022
Mr Fogg Monto Water Rats 0207 813 1079
Mumakil/Afgrund/oblivionized The Unicorn 020 7485 3073
My Bloody Valentine Hammersmith Apollo 0870 606 3400
Nina Nesbitt Assembly Hall 020 8577 6969
Tom Odell Dingwalls 020 7267 1577
Vuvuvultures/Lola Colt/Ballet School The Lexington 020 7837 5387
We The Dead Nambucca 020 7272 7366

MANCHESTER
Al Lewis The Castle 0161 237 9485
East India Youth Kraak 07855 939 129
Stornoway Band On The Wall 0161 832 6625
The Travelling Band/Ellen & The Escapades Sound Control 0161 236 0340

NEWCASTLE
Breed 77 Cluny 0191 230 4474

NORWICH
Cruizer Brickmakers 01603 441 118
Heart Of A Dog/Milly Hirst Bicycle Shop 01603 625 777

NOTTINGHAM
Foals/The Invisible Rock City 08713 100000

PORTSMOUTH
Beth Hart/Pete Molinari Pyramids 023 9235 8608
Tom Baxter Wedgewood Rooms 023 9286 3911

PRESTON
Huey Morgan & The New Yorkers 53 Degrees 01772 893 000

SHEFFIELD
Dave Harding Greystones 0114 266 5599
Stiff Little Fingers/The Men They Couldn't Hang Plug 0114 276 7093

SOUTHAMPTON
Saint Vitus The Cellar 023 8071 0648
Theme Park Joiners 023 8022 5612

WOLVERHAMPTON
Wednesday 13 Slade Rooms 0870 320 7000

YORK
Frankie Cocozza Fibbers 01904 651 250

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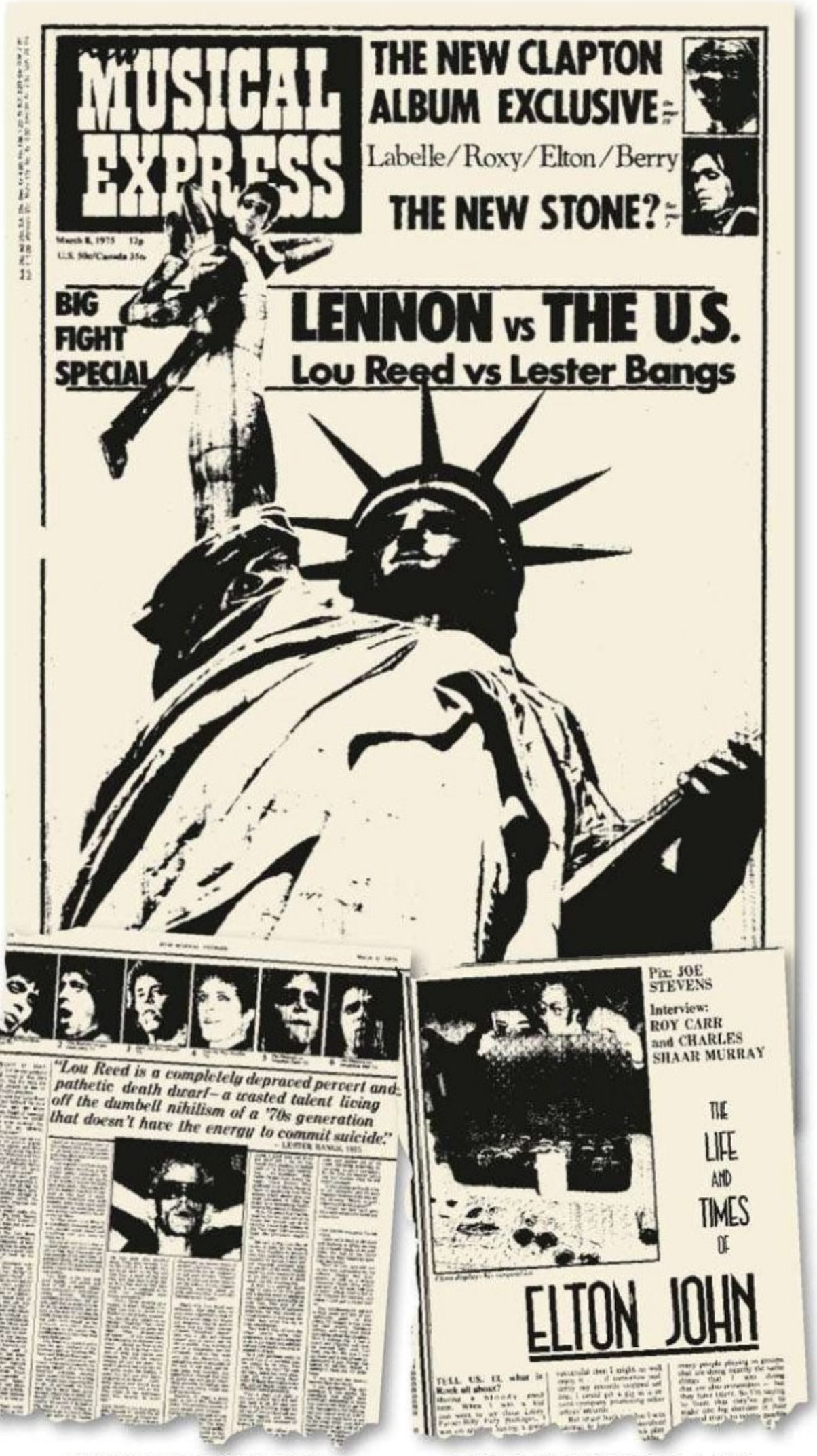
THIS WEEK IN 1975

A MISSING BEATLE, LOU'S READ, ELTON'S MANSION RANT



SKIP TO MY LOU

Lester Bangs and Lou Reed lock horns in a combative interview. Bangs says: "Lou Reed is my hero because he stands for all the most screwed-up things that I could possibly conceive of." It's a second round, with Reed apparently tickled by the last bile-filled interview he'd done with Bangs. Reed: "I like you in spite of myself. Common sense leads me to believe you're an idiot, but somehow the epistemological things that you come out with betray the fact that you're somehow onomatopoeic, in a subterranean reptilian way."

THE BITCH IS BACK

Elton John bemoans the selfishness of rock stars who don't recognise the importance of entertainment. "In this business everybody takes, not enough people give back anything," he says. "Rock'n'roll Tories" get short shrift: "They may talk socialist in their interviews, but they're Tories underneath it. Listen, own up. Think of all the people in their big mansions. I like to stay in a big house and have some land so I can wander round, but I don't feel guilty about that because I stay in Britain and pay 80 per cent of my income in tax."

LENNON: NO LONGER LOST

Mere weeks after his Phil Spector-produced covers album 'Rock 'N' Roll' is released, *NME*'s Lisa Robinson catches up with John Lennon in his adopted US home, where he's still fighting a deportation order. He complains of being followed and phone-tapped but says he wants to remain in the country, "Because it's the same everywhere."

Lennon also asserts the importance of keeping his musical profile high: "Power doesn't frighten power, it makes them respect it – that's their business. You've got the bomb, we've got the bomb. Everything's OK. If you ain't got the bomb, you don't even get a look-in. So I'm always aware of keeping my bomb."

Of his recent 'Lost Weekend' – a period of separation from Yoko Ono, dalliance with May Pang and hellraising with Harry Nilsson – he explains: "I feel I was running around with my head off and now I've got me head back on. It's like I went out to get a coffee or a newspaper and it took a year."

He tried to keep the press off his trail: "I was trying to put it round that I was gay, I thought that would throw them off. Dancing at all the gay clubs in Los Angeles, flirting with the boys. But it never got off the ground."

"I think I've only heard that lately about Paul," comments Robinson. "Oh, I've had him, he's no good," laughs Lennon.

Also In The Issue That Week

- It's announced that Reading festival is to be made a permanent fixture on its current site over the August Bank Holiday weekend – "at least until the end of this decade".

- Eric Clapton's 'There's One In Every Crowd' is reviewed by Steve Clarke, who gushes that the album exudes "so much warmth and pure feel – a term that is as difficult to define as it is rare to have – and Clapton simply has it."

- Chuck Berry defends a recent performance in Manchester, where punters protested he'd left the stage too early: "Listen, I've got news, because I've been playing 20 years now, and at the end of every show, I've left the stage."

- The Rolling Stones are rumoured to have found a replacement for guitarist Mick Taylor – American Wayne Perkins. Perkins would end up contributing to 'Black And Blue' before Ronnie Wood joined permanently.

NME

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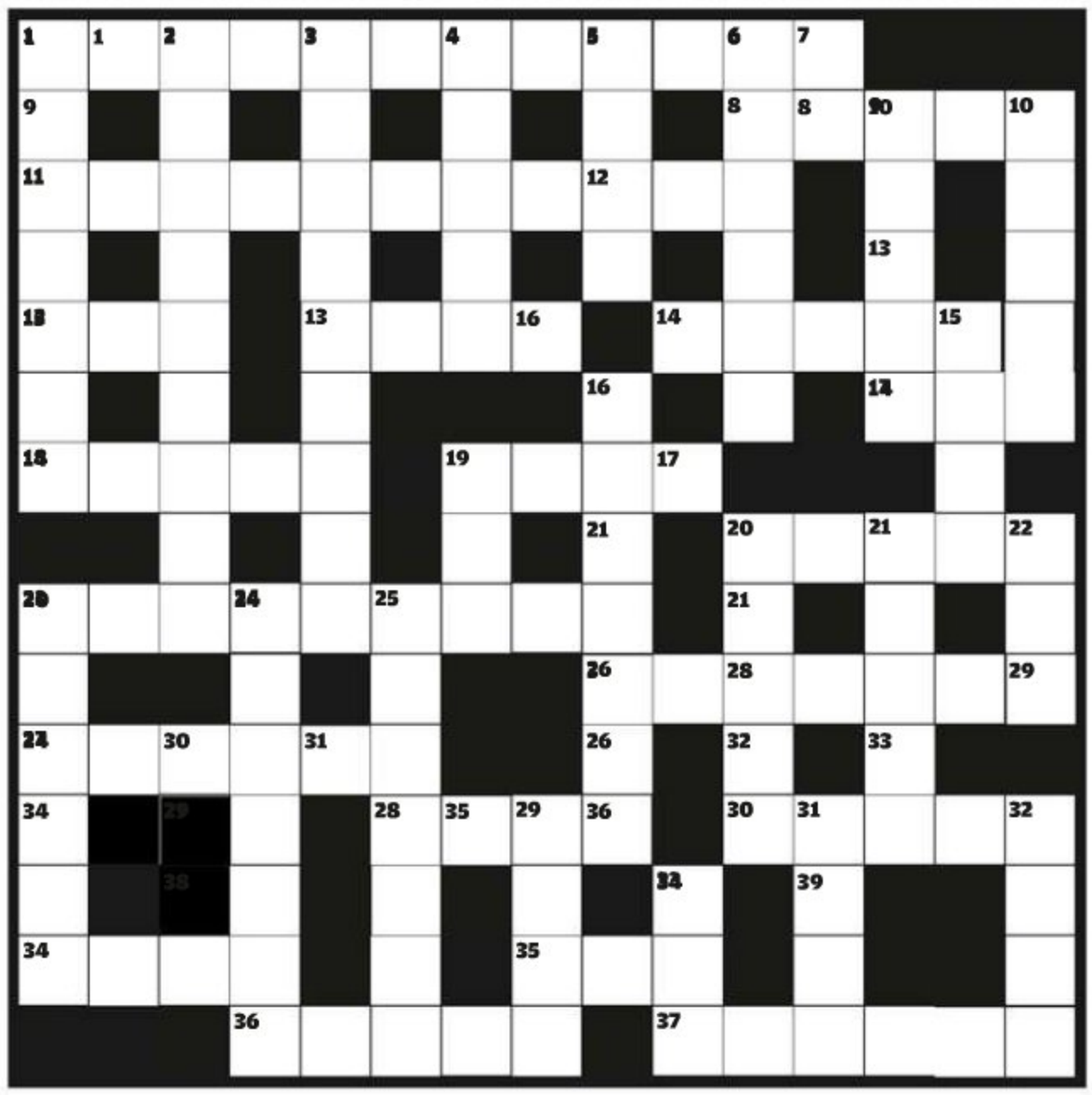

CLUES ACROSS

1 Usually a time to chill out, but it looks like we're going to 'Have A Nice Day' again instead (6-6)
8 (See 4 down)
11 'Bish Bosch', he's knocked out yet another album (5-6)
12+26A "_____, I'd shoot a hole into the sun", 2011 (2-1-3-1-3)
13+19A Keep on putting that 'Color On The Walls' for Foster The People (4-4)
14 His albums include 'Musicology' and 'Lovesexy' (6)
17 Psychedelic rock band going backwards and forwards in a Toyota (3)
18 Steve Marriott's band Humble Pie get fed up with their own album (3-2)
19 (See 13 across)
20 (See 23 down)
23 (See 25 down)
26 (See 12 across)
27 Ne-Yo not feeling at all good about doing this number (2-4)
28+32D Two Door Cinema Club with the same timing as the Foo Fighters (4-4)
30 'Hyperactive' Thomas _____, musician and producer who took his name from a noise-reduction system (5)
34 Single by Creation label band Swervedriver or Spielberg's first cinema movie (4)
35 Group that recorded the theme song to Bond movie *The Living Daylights* (3)
36 A bright and cheerful Morrissey back in 1995 (5)
37 (See 7 down)

CLUES DOWN

1 Now is the moment to Imagine Dragons (3-4)
2 Pixies' album for Eliza (9)
3 Stationed in wrong position to get music from Foals (9)
4+8A As a solo artist he turned out on 'Amateur Night In The Big Top' (5-5)
5+9D Drink time, perhaps, with fellow from Green Day (4-5)
6 Mistakes them for a Glaswegian band (7)
7+37A US guitarist and singer whose albums include 'Borderline' and last year's 'Election Special' (2-6)
9 (See 5 down)
10 Disgrace yourself with the inclusion of '70s pop group who sang 'Lay Your Love On Me' (5)
15 Mark ___, US singer-songwriter who went 'Walking In Memphis' (4)
16 Shaggy's aim was perfect in getting this album to Number One (3-4)
19 Address for both Paul McCartney and Mick Jagger (3)
20 A rather tired song title used by both Green Day and Aerosmith (5)
21 "It's someone calling/An ____ whispers my name", from The Killers' 'Bones' (5)
22 Cat Power's album is named by the newspaper (3)
23+20A Sees a DJ spin a terrible American noise rock band (6-5)
24 Pink Floyd album or a '60s band (7)
25+23A Joy Division album on which no joy has been discovered (7-9)
29 Poly Styrene's punk band ___ Spex (1-3)
31 Marina And The Diamonds song taken from John Otway (2-2)
32 (See 28 across)
33 Fidlar's mainman is into jazz actually (3)

FEBRUARY 2 ANSWERS

ACROSS 1+5A Nothing Arrived, 9 Gloss Drop, 10 Thief, 11 Treats, 13+27A Can I Get A Witness, 16+19D Late In The Day, 17+29D Grand Prix, 20 Greek, 21 Wessex Boy, 23 Tits, 26+15D Al Stewart, 29 Pop, 31+4D Next Girl, 32 Most, 34 Alien, 35 Sense

DOWN 1+16D Night Light, 2 Two Left Feet, 3+12D It's Tricky, 5 Alphabet Street, 6 Ratking, 7 Voice, 8+30D Daft Punk, 14 Tin, 18 Rix, 22 OK Go, 24 Ideas, 25 Satan, 26 Asian, 28 In Me, 33 So

Normal *NME* terms and conditions apply, available at *NME.COM/terms*. Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, March 12, 2013, to: Crossword, *NME*, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

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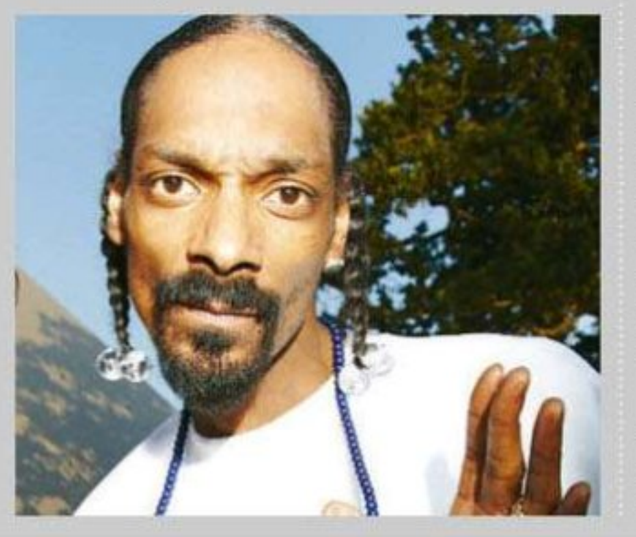
COLLECTORS' CORNER

SNOOP DOGG

The musical gems that no Snoop fan should be without



WORDS: ALAN WOODHOUSE PHOTO: ANDREW WHITTON

DEEP COVER (1992)

Dr Dre's debut single after the break-up of his band NWA was the first record to feature Snoop, thus launching his long career. It was meant to feature on Dre's debut album 'The Chronic' but the subject matter was deemed too risqué – it was on a similar tip to Body Count's 'Cop Killer', which was widely condemned, and was eventually removed from the band's self-titled debut album by Ice-T himself.

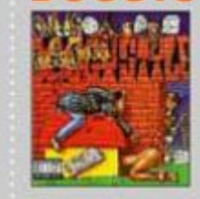
Need To Know: The song also goes by the alternative title of '187'.

WHO AM I? (WHAT'S MY NAME?) (1993)

The rapper's solo debut single remains one of his best-loved songs, and features an introduction by Snoop's mentor Dre. The track, which borrows hugely from tunes by Funkadelic and George Clinton, has become hugely influential, and parts of it have even been "borrowed" by Jay-Z and Ja Rule for songs of their own.

Need To Know: A follow-up to this song, called 'Snoop Dogg (What's My Name Pt 2)', appears on Snoop's 2000 album 'Tha Last Meal'.

SNOOP DOGG'S DOGGYSTYLE (2001)



He's never been one to shy away from controversy, but Snoop, aided by *Hustler*, excelled himself here with a promo video that featured full-on hardcore pornography. Indeed, due to its massive popularity, it was the first hardcore video ever listed on the Billboard music video sales chart. It helped kick off a popular trend of rap icons hosting movies of this ilk.

Need To Know: Despite aligning himself with the racy content, Snoop never appears nude.

CALIFORNIA GURLS (2010)

Snoop makes an unlikely but largely well-received guest appearance on this huge-selling single by globe-straddling pop star Katy Perry. The song was conceived as an 'answer' song to Jay-Z and Alicia Keys' East Coast big-up 'Empire State Of Mind', and as well as rapping, Snoop gets a writing credit on the song.

Need To Know: The misspelling of 'gurls' is rumoured to be a tribute to Big Star's early '70s cult classic 'September Gurls'.

Find more issues at magazinesdownload.com

FANMAIL

YOU GET IN TOUCH, WE RESPOND, THINGS GET OUT OF HAND

Edited by Siân Rowe

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Letter of the week

The best of the NME mailbag

BABY DON'T SWEAT (THE CRIBS ARE STILL HERE)

From: Liam Sanderson
To: *NME*

I've been a huge fan of The Cribs for a long time. But with the release of 'Payola' and the emergence of Ryan's new band Exclamation Pony, could these be the final days? I first began to question this when Ryan said in a recent *NME* interview: "I wouldn't say it's over for The Cribs, but we haven't made any plans." This worried me. If Ryan's new band takes off, which seems likely after hearing 'Rumours', he might neglect The Cribs and focus more on New York and his new love life. I just hope they don't turn into another Rolling Stones kind of band and do fuck all for years then tour every once in a while at ridiculous prices, because The Cribs aren't that type of band. They're more about the music, moshpits and small venues. They're one of the only independent rock bands left and it would be a huge blow to lose them. I went to the Preston show (keeping it northern!) and I hope it wasn't my last. Their gigs are too fucking crazy to lose. Music needs them. Here's to another 10 years.

NME's response...

I think The Cribs turning into The Rolling Stones is *very* unlikely, Liam. What would the VIP package be like? A bus ride to Wakefield? Chips from down the road and a complimentary pint of cider? As you say, The Cribs take pride in touring and won't be packing it in just because they haven't reached the level where they can request scented yoga mats and triple-filtered goats milk on the rider. Plus if Exclamation Pony's gig in London last week is anything to go by (it sounded, er, 'ramshackle' to say the least) they'll probably self-combust before recording an album. And even if the band do go ahead and 'retire' (just imagine Ross owning a tea shop and Gary taking up gardening), there'll always be plenty of other bands playing passionately in small venues to pass your affections on to. The Cribs would want it that way – SR

WIN!
LETTER OF THE WEEK WINS
SPOTIFY PREMIUM
FREE FOR SIX MONTHS
Spotify
spotify.com

IN THE BELLY OF THE BRAZENLY BRILLIANT

From: Clare H
To: *NME*

Reading the recent issue with The Cribs was just amazing. They're one of the best live bands around. After 10 years they've made five great albums and done loads of memorable gigs. I've only seen them 12 times, which isn't enough. Think it's about time they headlined Reading/Leeds. And OH MAN! That 'Glitters Like Gold' demo is <3 <3 <3 <3 x 100. I could ramble on about how great they are all day, but I won't! PS – Gary's hair is still the greatest. Never split up the Jarmans!!!!!!

From: Chrissie Ham
To: *NME*

I'm genuinely happy you decided to honour The Cribs with the Outstanding Contribution To Music award. The Cribs have been a massive part of my life over the last decade and are the best band I've had the pleasure to see live. It's so nice to see they're getting the recognition they deserve. The demo CD that came with last week's issue was also super cool. I've had it on repeat non-stop. 'Glitters Like Gold' especially is something special. Also I'm rather happy that Gary's beard is back. It suits him.

From: *NME*
To: Clare H; Chrissie Ham

So so *so* happy that you all think Gary's hair/beard ratio is back to its best. He'll be delighted. I bought The Cribs' first album when I was 14 on the back of an 8/10 album review in *NME* (thanks, Tim Jonze), and while I now listen to a lot of what is fondly known in the office as 'hipster shit', I've still got a special place in my heart for The Cribs. Plus, of course, great memories of the Jarmans crowdsurfing in the new band tent at my first ever Reading Festival. As Chrissie says: <3 <3 <3 – SR

DAVID WOWIE

From: Peter Blake
To: *NME*

How good is that David Bowie video, eh? What a dude! It's like a film. Or an episode of *The Sopranos*. Or something else brilliant. Not just something cobbled together in a shitty house then recorded in black and white to make it look 'arty'. Nuh-uh. Bowie's a pro. A true artist. A man who understands that if you're gonna do something, you might as well do it properly, even if it's all a bit Tim Burton with the jerky-jerky body movements.

From: *NME*
To: Peter Blake

You're dead right, Peter. David Bowie is very much like the best dad EVER. So wise and perfect and always correct. It's always a pleasure to sit back and watch a beautifully orchestrated comeback play out exactly like it's supposed to as well. No clangers, just a proper pop star getting on with the job of being a proper pop star – SR

MILES LAME MORE LIKE

From: Ryan Lunn
To: *NME*

"*Anticipation has a habit to set you up for disappointment*" wise Arctic Monkeys frontman Alex Turner once claimed. Turns out he was right. I was absolutely buzzing to see the NME Awards Tour in Bournemouth, especially for the opportunity to see mod prince Miles Kane. Unfortunately my anticipation was smashed into smithereens when my mate and I were queuing up outside in the freezing cold and we received the dreaded news: "Miles Kane won't be performing due to illness." Gutted. Not so much as an apology or a rearranged line-up. Give up tainting my soul, Miles. Just send me

JIMMY KING, PIETER M VAN HATTEM

a signed copy of your new album and a few paisley shirts and we'll call it evens, mate.

From: *NME*
To Ryan Lunn
Soz to hear you missed out on Miles, Ryan. I'll pass on your message but I don't think you should be expecting any post. I don't know much about mods but they look like the kind of people you don't fuck with when it comes to a slick button-down shirt, know what I'm saying? Anyway, hope the other bands made up for it on the night. Maybe if you ask nicely, Palma Violets will gift you a dirty sock – SR

THE BORE AWARDS

From: Sian Gregory
To: *NME*
The Brits were so boring. What happened to the days of Jarvis Cocker mooning at Michael Jackson, or Chumbawamba throwing a bucket of water over John Prescott? There was always a newsworthy event that everyone would be talking about the next day. This year, the most outlandish thing that happened was One Direction accidentally saying the wrong date. There are two types of music artists. The entertainers, like Lady Gaga, who will be controversial and whose speeches you want to listen to. Then there are the bands you've never heard of, who all look the same, with the same hairstyle and the same droning guitar-based music. If you saw them in real life you would groan inwardly and cross the road to avoid an awkward exchange. The only danger they pose is that they look like they might start talking to you about fair trade for an hour. Oh, and of course Emeli Sandé was there. She's everywhere. I'm surprised bits of her weren't in those Tesco burgers. These bands annoy me. I turned off at the point where one bespectacled misery with long hair started droning: "This is a long way from our dorm room in Leeds." Of COURSE you had a dorm room in Leeds. Sigh. Was I entertained? No, I'd rather have mumps.

From: *NME*
To: Sian Gregory
I bet the Brits people hate Jarvis Cocker more than ever. Not only did he cause trouble by waggling his arse in the first place, but he's haunted every single show since by making them seem dull in comparison. Next year, though, who knows? Harry Styles might have reached his Robbie Williams lager and Liam years. Ben Howard could have found his inner Gaga and show up in a dress made of jelly and string. Little Mix might be going through an awkward post-punk phase. At the rate Emeli Sandé is going, though, she'll probably be Prime Minister. Soz about that – SR

STALKERS

From: Harley Cassidy
To: *NME*
This is me and my friend Brittany with Chilli from Palma Violets. He was polite and informed our friend to take at least three photos.

DJANGO OFF THE CHAIN

From: Sophie Hill
To: *NME*
I was lucky enough to catch the NME Awards Tour in Liverpool last Wednesday, and I couldn't help thinking that I was bearing witness to a new era of music that doesn't involve the phrases 'feat.' or 'Vs' anywhere. With criminals like David Guetta lurking round every corner lying in wait to strangle what little life is left in a pop song, I was getting worried that nobody was ready to grab a guitar, don some leopard-print and play some songs that would have most of the charts running for cover under Simon Cowell's ego. When watching Palma Violets snarl "*I wanna be your best friend*" while flinging themselves across the stage I realised that maybe this tour could be that shot of adrenalin in the scrawny arm of new music.

From: *NME*
To: Sophie Hill
There goes my plan for a chart-topping super collaboration. Peace Vs Palma Violets feat. MC Milez Kaned (Django Off The Chain Remix). ONLY JOKING. Glad you enjoyed the tour. The 'guitar' argument (it's dead! It's alive! It's just not as good as it used to be!) makes me want to yawn and vom at the same time, but as long as some good songs are being written, who cares. Go music! – SR

KILLING IN THE NAME

From: Christine Thomas
To: *NME*
Alt-J is the single stupidest band name since Chumbawamba.

From: *NME*
To: Christine Thomas
Christine, I edit the Gig Guide and would like to add Blizzard Of Oz, Hagar The Womb, Monster Killed By Lazer and Petrol Bastard. Still, it never stopped Arctic Monkeys – SR

DO THE HORSEMEAT SHAKE

From: James Howells
To: *NME*
Hello. 'Harlem Shake' is the horsemeat of music.

From: *NME*
To: James Howells
If by 'horsemeat of music' you mean 'keeps appearing where you'd least expect it', then yes. Firemen, cheerleaders, soldiers, students, grandmas and *Star Wars* characters have all performed versions. There's been one at the Welsh Snooker Finals, at a Sea Life Centre and one underwater. Most depressingly, someone recreated it using Beanie Baby toys. FYI, the real Harlem Shake is a dance that originated in Harlem, New York in the early 1980s and looks a lot better than just dry humping the air. Just in case you're looking for some dancefloor inspiration – SR

STALKERS

From: Tom Wells
To: *NME*
I met Justin from The Vaccines before their War Child gig with Muse at Shepherds Bush!

Web Slinging

The highlight of this week's NME.COM action

IS DAVID BOWIE THE NEXT TULISA?

He hasn't done an interview in ages and is reluctant to perform live, but that hasn't stopped evil pop genius Simon Cowell (come on, have you ever made $330 million?) from wondering if David Bowie would like to appear on the judging panel of *The X Factor*. Cowell said: "He's a legend. He's a great songwriter, he has a massive influence on music today and he's 100 per cent credible. I'm a fan. Not just of his music but of him, the man. He's cool. Most of us aren't. Bowie is." Tulisa is currently slated to leave the show (following the poor sales figures for her album 'The Female Boss'), but Cowell didn't explain whether Bowie would be contractually obliged to wear the same figure-hugging outfits. Either way he'd definitely pull them off. Surprisingly, many *NME.COM* readers couldn't think of anything worse.

Best of the responses...

Simon, ask 'a Joe Public' to be a judge, someone that works his butt off, for low wages, in the music industry!
Marylin Wisbey

Cowell is a publicity-seeking scumbag. He is vapid and the world would be a lot nicer without him. He has nothing but contempt for music and cares about money alone.
Ian Dennoir

Holy shit, David – run run run!!!!!! Run, I say!! The apocalypse is upon us!!
Laura Kapp

As – according to Tony Visconti – Bowie views modern pop with distaste, I would suggest there is no point bothering him with such a fatuous request.
Rob Eklid

OMFG it would break my heart to see Bowie on that shit, it would be the final nail in the coffin of real music!!!!!
Julie Rees

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DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

KATE NASH

QUESTION 1

Why could your music be heard at the British Library in 2011?

"It was in an exhibition about people from London who have a mockney accent."

Correct. You, Blur, Lily Allen and N-Dubz featured in an exhibition tracing the roots of Cockney back to Dickens

QUESTION 2

What four colours are the tops you wear in the video to 'Under-Estimate The Girl'?

"Um... pink, orange, red with little baby geese, black and white."

Correct

Kate: the pink years

QUESTION 3

Name three other female artists who played Jools' Annual Hootenanny with you on New Year's Eve 2007.

"Duffy. Paul McCartney, he's obviously not female. Fuck. I know Kaiser Chiefs were there. Oh shit..."

Wrong. Duffy, Ruby Turner, Lulu and Kylie (below right)

"How can I forget Kylie Minogue?"

QUESTION 4

What was the proposed Government punishment for people who illegally download music, films and TV as outlined in the 2010 Panorama special 'Are The Net Police Coming For You' in which you feature?

"Probably something really shit. Or was it going to prison?"

Wrong. Their internet is turned off

"How the hell's that going to work?"

QUESTION 5

What is the name of the person who runs Kate Nash fanblog 'Kate Nash, Obviously' (katenashobviously.tumblr.com)?

"Tess."

Correct

"She'll be so excited that she's going to be in *NME*!"

You should make her your PA!

"We've given her exclusives before... she's really awesome."

QUESTION 6

In 2011, you were inspired to set up your Rock'N'Roll For Girls After School Club after discovering the percentage of songwriters receiving money from the Performing Rights Society who were women.

What was it?

"17 per cent."

Wrong. 14 per cent

QUESTION 7

Name five things you hate in the lyrics to 'I Hate Seagulls', apart from seagulls

"Being sick. Burning my finger on the toaster. Picking a scab off too quickly. I hate nits. Toothache. And rude ignorant bastards."

Correct

QUESTION 8

Why might people experience déjà vu if they come to a gig by your side-project, The Receders?

"We only have three or four songs, so the last time we played a gig we played some of them twice."

Correct. What's happening with them?

"Can you ask [singer/guitarist] Brett [Alaimo]? He's a musical and lyrical genius and I really want to do another Receders gig but we haven't played in ages."

QUESTION 9

How many episodes of The Inbetweeners is 'Foundations' used in, in the first series?

"Oh god, twenty thousand million."

Well, the answer's all six, but you got the gist – so, correct. Do you mentally play the opening bars of 'Foundations' in your head when something dramatic happens in your life?

"Um, no. But maybe they will now? Thanks for that."

The earliest known photo of Palma Violets

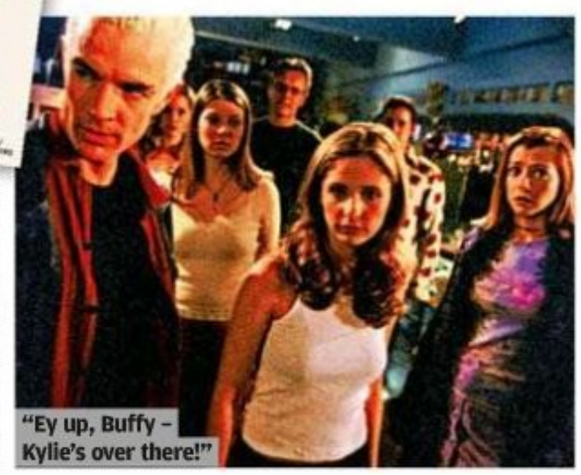
QUESTION 10

What was the name of the episode of Buffy The Vampire Slayer that you and Emmy The Great recreated for a Halloween show in 2011?

"Once More, With Feeling."

Correct. How was it?

"It was brilliant. I fucking love musicals. They go through all the emotions really quickly 'cos they have to."



"Ey up, Buffy – Kylie's over there!"

Total Score

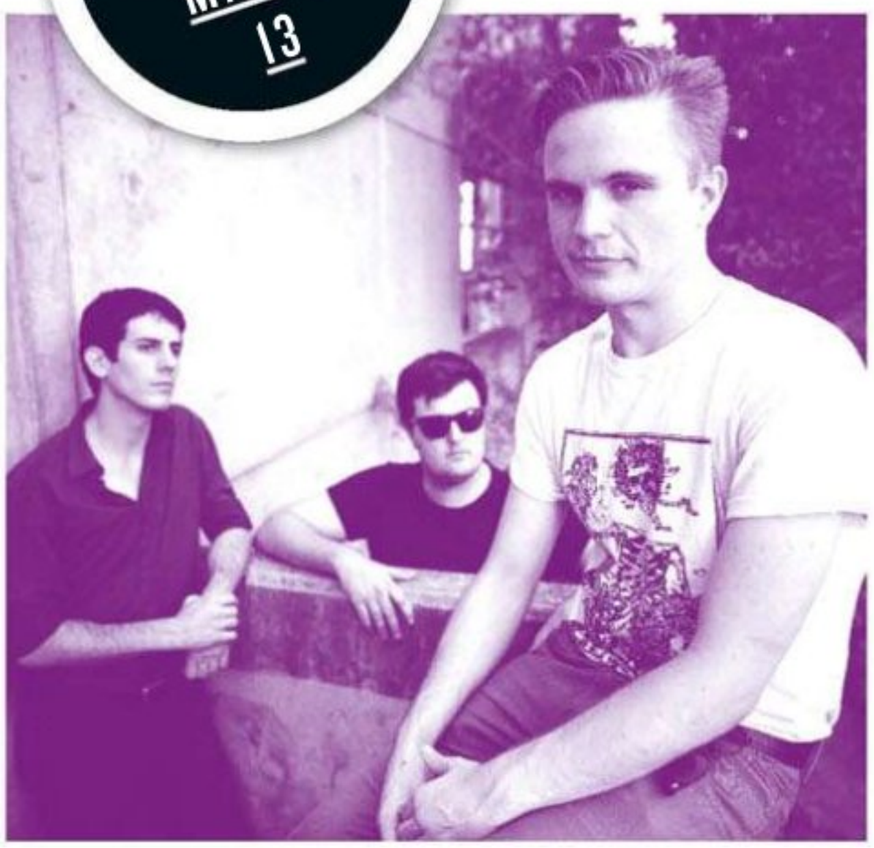
7/10

"I'm really impressed. I thought I was gonna suck!"

WORDS: RICH PELLEY PHOTOS: ED MILES, REX

COMING NEXT WEEK

OUT WEDNESDAY MARCH 13



"A TALE OF A YOUNG MAN'S DEATH UNFOLDS LIKE A DREAMTIME CRUISE TO THE MOON"

Is this a good thing or a bad thing? Merchandise's latest release goes under the Reviews microscope

THEY RELEASED THREE ALBUMS LAST YEAR AND THEIR LEAD SINGER BROKE DOWN

Will Green Day spill the beans on the what, the why and the how?

"I IDENTIFY WITH STRIPPERS. IN THE PAST, WHEN BATTLING AN AUDIENCE, I'VE FELT LIKE I'M FUCKING NAKED!"

Ex-Fleet Foxes drummer Father John Misty reveals all about going solo

THE CHILD OF LOV HAS TAKEN HIS MASK OFF

And now it's time for NME to get under his skin

READING & LEEDS 2013: THE LINE-UP

Are you ready for the big reveal?

"JIMI WAS ALWAYS ON ABOUT SPACE"

The people closest to Hendrix remember his most experimental years

AARON FARLEY, PAMELA LITTKY, EMILIE BAILEY, POONEH GHANA

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